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## RITSCHER IS LURED BY TAHITI'S CHARM

After Six Months There the  
Painter Plans to Return for In-  
definite Stay—Talks of Gauguin

The lure of Tahiti draws William Ritschel as it did Gauguin. Four months after returning from a half year spent in the South Sea Islands he will return in April. This time he will remain one year or two—perhaps longer. He will acquire one of the 600 or 800 islands which comprise the Society group, of which Tahiti is the chief, and will paint the wonders of landscape and seascape, and of the underseas, too, for beneath the peacock-blue surface of the waters are regions as enchanting as any depicted in the Arabian Tales.

Ritschel brought back thirty pictures, including figure paintings, for exhibition in Los Angeles and New York. Two of these were sold in Los Angeles and nine have already been purchased here, although his display at the Milch Galleries does not begin until February 1. He has painted much on the California coast and in other picturesque parts of the world, but he has never found subjects that so appeal to him as in and about Tahiti.

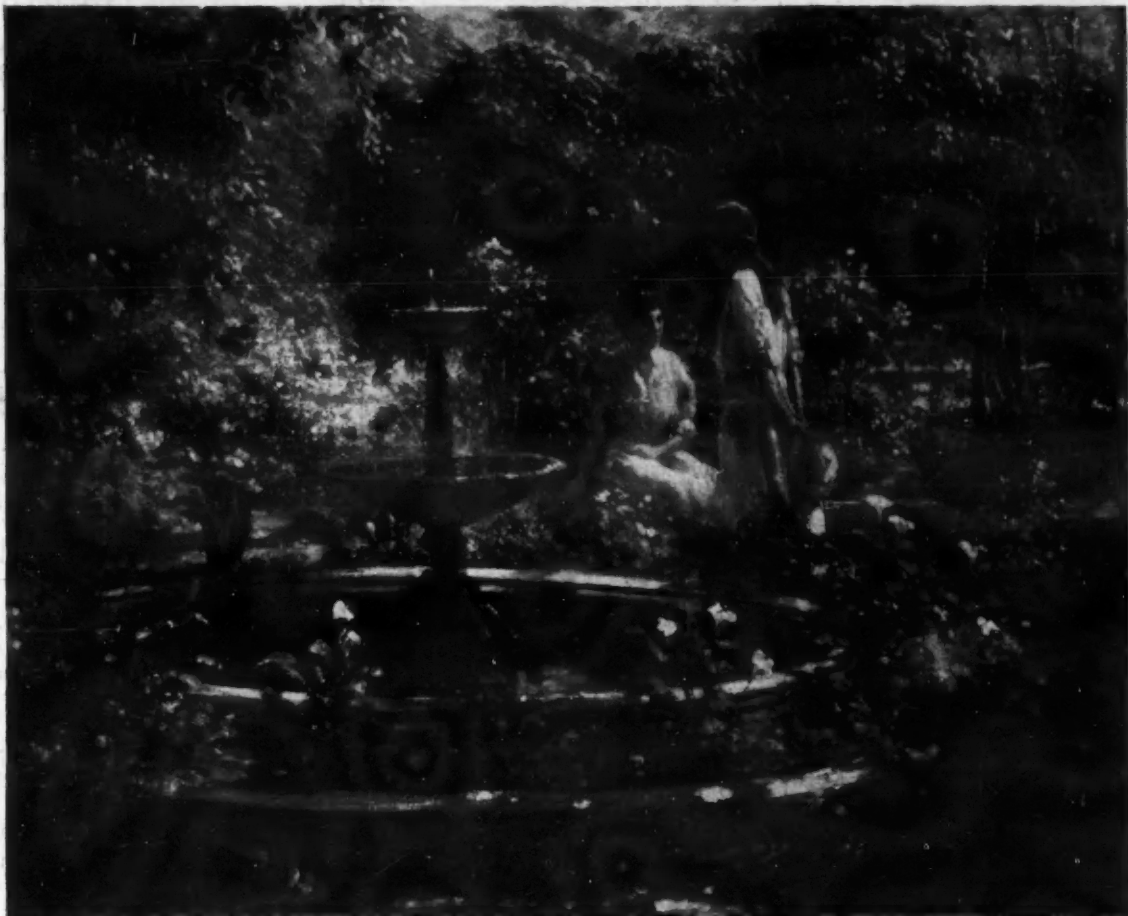
"There is a luminosity of the sky and sea and in the depths of the sea that is enchanting," he says. "The water is so clear that you can see the shadows of fish when they move about among the white coral fifty to 100 feet below the surface. All the hues of the rainbow, and wonderful shapes and designs of fish and flora delight the vision. The climate is tropical but not depressing, and one may live almost without effort. I had a hut of bamboo with a thatched roof, on an island all by myself. There was plenty of wild pig, and fish, easy to obtain, and bread-fruit, yams, wild plantain, alligator pears, mangoes and other fruits—all to be had merely for the picking—and liquors, French and native.

"The people are wonderful. They seem like a lost tribe of Caucasians, although some of them are negroid as a result of mingling with the Fijis, whose islands are about 2,000 miles to the West. They have light brown skin, dark eyes and fine noses, and a family life that appears to be ideal. They are gentle and generous, and, except in Papeiti, where they have been corrupted by European diseases and vice, they are very healthy. They love outdoor sports, especially surf swimming. For general symmetry of form they are unsurpassed by any race in the world.

"The Queen, Pamoere, whose power has been taken away by the French government, and her daughter, Princess Techau, are women of culture who were

(Continued on page 7)

## A Beautiful Garden Subject from Abbott Graves' Brush



"CARACAS GARDEN—VENEZUELA"

One of the paintings to be revealed Monday when the artist's first New York exhibition opens at the Babcock Gallery, 19 East Forty-ninth Street.

By ABBOTT GRAVES

## IPSEN, GREACEN AND BLUMENSCHNEIN WIN

National Arts Club Prizes of \$300  
and Bronze Medal Each Are  
Awarded at Club's Exhibition

The winners at the annual prize exhibition of the painter and sculptor members of the National Arts Club, which opened with a private view on the night of Jan. 10, include Ernest L. Ipsen, for his portrait of Paul A. Rochester; Edmund W. Greacen, for "Morning Haze," and E. L. Blumenschein, for an Indian subject, "The Gift."

Each prize was \$300 and a bronze medal. The announcements were made at the annual dinner of the artist life members of the club which was held on the night preceding the formal opening. A review of the exhibition will appear later in these columns.

## Philadelphia Plans Greatest Art Show

Will Ask Europe for "Mona Lisa,"  
"Sistine Madonna" and Other  
Works for Sesqui-Centennial

PHILADELPHIA—Da Vinci's "Mona Lisa," Rubens' "Descent from the Cross," the Venus de Milo and Raphael's "Sistine Madonna" and other works of art almost equally famous may be brought from Europe for exhibition in America at the Sesqui-Centennial celebration of Philadelphia in 1926, it is announced by the directors of the Exhibition Association.

The purpose of the exhibition is "to mark the 150th anniversary of the signing of the Declaration of Independence, to portray the progress of the world in the fifty years since the Centennial Exhibition held in Philadelphia in 1876, and to create a closer understanding among and foster the good will of the peoples of the world."

Of the display of the fine arts, which will be only one part of the exhibition, the directors say:

"While foreign nations are invited to make exhibits illustrating their progress in industrial fields, they will be asked particularly to evidence their good will by offerings of their most precious and far-famed art treasures to be added to loans of those already in galleries in this country. For example:

"Mona Lisa," 'The Venus de Milo' and 'The Winged Victory,' from France. 'The Sistine Madonna,' the most beloved picture in the world, from Germany.

"Rubens' 'Descent from the Cross' and the priceless Gobelin tapestries from Belgium.

"The finest examples of the paintings of the Turner, Reynolds and Gainsborough schools from Great Britain, as also the original 'Magna Charta,' to be shown with the original Declaration of Independence, the Gettysburg Speech in Lincoln's writing and the Constitution of the United States."

## Roman Altar and Carvings Are Unearthed in Germany

BERLIN—In a little village near Pforzheim in southern Germany an altar of the Roman period has been excavated. According to an inscription Valeriana sister of Maternius Marcianus, was the donor of the altar. Several pieces of a column, including a plastic group of a man on horseback killing a dragon, were also among the excavations. The objects have been proved to date from the time of Marcus Aurelius, in the second century B. C. There are traces of a Roman settlement in this district.

## MRS. WHITNEY HAS LIFE WORK ON VIEW

Retrospective Show of 20 Years  
in Sculpture at Wildenstein's  
Proves Portraits Are Her Forte

Twenty years of work as a sculptor are illustrated in the first complete retrospective exhibition by Gertrude V. Whitney on view in the Wildenstein Galleries until the end of January. The forty-nine works comprising the show fill the three upper rooms. Mrs. Whitney's sculptures fall into three divisions: The large memorial figures and groups, symbolical groups and figures, and portraits.

Although her portraits seem almost tiny in comparison with some of the more grandiose memorials, they stand out as Mrs. Whitney's finest work, not alone in realization of character but in their technical treatment of the whole design and of the surfaces. Such charming little figure portraits as the "Flora," "Barbara," "Sheilah" and "Jo Davidson" illustrate this success far better than do the military portraits such as "Colonel X" and "Captain S."

In the case of the three first-named figures, they belong to the sculptor's personal world: she knows them from shoe tip to hair ribbon, and she knows their "form" to its last whimsy. And it is thus completely they stand before the spectator for his information as to what manner of folk they are and with what degree of success the artist has modeled them.

Her officers—and this is true of most of her military and naval types—lack in details of costume and their accoutrements are either overdone as in the case of the rifle in "His Last Charge" or the telescope in "Sighted," or are neglected to the point where their omission weakens the effect sought. From his uniform cap we know "Colonel X" to be an Italian officer; but the rest of the details of his uniform simply do not exist. But such figures are the "Flora" and "Barbara" are so completely satisfying that one may overlook a few defects in the others.

Popular interest may well center in the study for the proposed memorial to Buffalo Bill which is to be emplaced at Cody, Wyoming, and is the last but one important commission Mrs. Whitney has received. She has placed the figure of the most romantic of the modern heroes of the great West on horseback on the crest of a steep-sided hill down which the scout looks either in alarm or appeal, this element in the legend not being at all clear partly owing to the unfortunate pose of the head which conceals the face to a degree. The pose of the horse and the figure of Buffalo Bill are extremely spirited.

The most recent of her commissions is the "Fourth Division Memorial," in which she has limited herself to a heroic figure of an enlisted man, bare-headed and with only the puttees to indicate the

## WILLS NINE SARGENTS TO BRITISH NATION

Portraits of the Wertheimer Family  
Left by Mrs. Wertheimer as  
Expression of Racial Gratitude

LONDON—The nine portraits by Sargent of the Wertheimer family, through the death of Mrs. Asher Wertheimer, came into the possession of the nation. The bequest, influenced by the husband, was intended by him as an expression of gratitude for the way in which the Jewish race is treated in England.

It cannot be said, however, that the canvases are in any sense pro-Semitic. One is even inclined, a little cynically, to wonder whether descendants of the individuals portrayed would have cared overmuch to display the works upon their own walls, despite their unassailable quality. But the artist never carried out anything finer in portraiture, and in accepting them the National Gallery made an exception to the rule which precludes it from hanging modern work.

## Pleasing Group by Content Johnson



"DAUGHTERS OF MRS. JAMES W. RILEY"

By CONTENT JOHNSON

Content Johnson's portrait of the two little girls of Mrs. James W. Riley of Greenwich, Conn., was shown in the annual exhibition of the New York Society of Painters at the Fine Arts Building. The children are dressed in white and both have fair hair, which keeps the picture high in key although the background is a dark brown. The red jacket of the toy rabbit that one little girl

holds in her lap adds a pleasing note of color, and the same hue is repeated in combination with black in the sash of her companion. The artist has emphasized the character of the two children, showing the one who leans her head against her sister's chair to be thoughtful and quiet, while the other has a mischievous light in her eyes which suggests a fun-loving disposition.

## Tillinghast Collection To Be Sold



"PORT WASHINGTON, CALIFORNIA"

By EMIL CARLSEN, N. A.

In the A. W. Tillinghast Collection, at the Plaza Art Rooms

In the Plaza Art Rooms there will be placed on exhibition on Jan. 15 the collection of paintings in oil and water colors formed by A. W. Tillinghast. The well-known golf architect, writer on golf and art connoisseur spent many years gathering the works in this collection, which includes 275 canvases, school pictures and water color drawings.

Among American painters represented are Inness, Blakelock, Weir, Homer, Max Boehm, E. W. Redfield, H. Bolton

Jones, Theodore Robinson, Robert Reid and Thomas Moran, each of these artists' works being a characteristic example and several of them are by men whose paintings seldom come to sale at auction. European artists include Constant Troyon, Angelica Kaufmann and Gustave Jacquet.

The sale of the entire Tillinghast collection will be conducted by Mr. Edward P. O'Reilly, beginning on the afternoon of Jan. 18 at 3 o'clock, and on the nights of Jan. 18 and 19 at 8.30 o'clock.



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fact that he represents a soldier, this elimination of details of uniform being the antithesis of the Civil War memorial figures in which realism was meticulously exact. A bitter kind of sentiment and a kind of reproach are felt in most of Mrs. Whitney's other war memorials and symbolic figures, such as the lame soldier in "Honorably Discharged," the distressed group in "Gassed," in the "Washington Heights and Inwood Memorial" and in the somewhat over-sentimental "Red Cross Group."

Among the other works shown are the "Titanic Memorial," which is the most familiar of her sculptures next to the "Aztec Fountain," which is also included; the "Duryea Memorial," the pagan figures entitled "Pan," "Boy with Pipes," "Bacchante" and the early "Paganisme"; the "Monument to a Sculptor," "The Law," the monumental "Doors of El Dorado" and the portrait medallion of Walter Damrosch.

#### Mr. Traver's New Paintings

George A. Traver's third annual exhibition at the Schwartz Galleries, 14 East Forty-sixth street, is more of a triumph than his first display there two years ago, because it shows that he is capable of making distinct progress as time goes by. Essentially a poet, who sings the joy of nature, this artist never uses a brush to apply his color—he catches light on big dabs of pigment and fixes beauty on his canvas by means of the palette knife.

Many moods, some subtle and some poignant, are expressed in the twenty-one pictures that represent Mr. Traver's work of the last year. One of the subtlest is "The Heart of the Woods," which has a soft, dreamy, green tonality—one expects to see wood sprites glide from tree to tree. "Along the Stream" is delicious and dainty and full of mystery. There is romance in "The Road That Dips and Disappears," a glimpse of a rock-bordered sylvan highway at the crest of a hill, which gives the beholder that feeling of freedom and elation that is understood by whomever loves to wander over rough upland roads.

"As the Hours Go By" is a realization of country quietude, with its quaint farmhouse, its woman in the doorway, and its playing children. "Patterned Sunlight" is what its title suggests, a beautiful design, an airy mosaic. The most brilliant of all the subjects is "Autumn Is Here," which is light and colorful yet contained in key.

The exhibition will continue until Jan. 27, inclusive.

#### Paintings by George Inness, Jr.

Of the fifteen paintings by George Inness, Jr., on exhibition in the John Levy Galleries until Jan. 20, the ones in which he has concerned himself with a scheme of greens are the most impressive for their beauty and for being out of Mr. Inness' more familiar convention as represented by the "Sunset in Florida" and "The Deserted House."

The canvas entitled "On the Bridge" is a brilliant example of a summer wood interior shot through with sunlight to which Mr. Inness gives a faint greenish tint as it is in nature but which is seldom reproduced so truly in painting. The quiet, peaceful mood of the scene is made

all the more impressive by the single figure in white seated on the rail of a small bridge crossing a stream in the foreground. This same hue is used with quite as impressive effect in the "Mountain Laurel," in which the white flowers bloom against a green hillside that overlooks a wide expanse of green valley overhung with a greyish-white sky.

In his more familiar vein are the "Summer Woods," "The Rainbow," the "Evening on the Byon" and "A Windy Day," in which his color glows as brilliantly as ever and the anecdotal vein is as clearly and simply defined.

#### Xander Warshawsky's Paintings

The sixteen canvases by Xander Warshawsky on exhibition in the Dudensing Galleries until Jan. 27 show how thoroughly this American artist has been filled with the French spirit of landscape painting during the years he has lived in that country. In this respect he is markedly different from his brother Abel, who recently gave in the Anderson Galleries a show of his pictures painted in France.

Xander's landscapes and his two Parisian scenes are charged with all the finest spirit of the Impressionist school, in method of painting, in delicate precision of color, in a serenely assured expression of evoking pictures in just that spirit.

His large "Environ de Briare, Loiret" shows this gracious feeling for one of the loveliest schools of painting that ever existed in its sunny gentleness, just as the "February Afternoon, Paris" (a scheme of yellows, whites and mauves) and the "Early Morning, Pont Neuf, Paris" reveal Mr. Warshawsky's command of this tradition in a necessarily artificial phase. His four flower studies, three with a background of strikingly resonant blue, and his two studies of Breton peasants heads are equally Gallic in feeling, although of quite another tradition from that of his distinguished landscapes.

#### Dürer Prints at Harlow's

Out of the same private European print collection from which a Rembrandt etching was sold for the record price of \$20,000, Arthur Harlow & Co. have selected for exhibition in their galleries eighty-six etchings and woodcuts by Dürer which include some of the rarest of his prints known and seldom seen in this country.

Three of the complete set of twenty woodcuts representing the "Life of the Virgin" are on view, three of the twelve called the "Great Passion," one of the so-called "Five Knots" designs, four of the set of sixteen called the "Small Passion," and three of the "Apocalypse" set of sixteen woodcuts of which the best known "Four Horsemen" is hung in the group. Two very rare designs for tapestry are on view as is one of the prints for his design for a column which Dürer made in four sections.

#### Two Painters at the Ferargil

Frederick W. Hutchison and H. F. Waltman have joined forces for an exhibition in the Ferargil Galleries, which will continue to Jan. 22. Mr. Hutchison shows nine canvases and Mr. Waltman eleven. The Hutchison landscapes are noteworthy for their admirable color, atmosphere and design, particularly in the instances of "The Duck Pond" nestling below heavy green foliage with the water fowl making soft white notes in the low-toned schemes of color, and in "The Hunter's Ducks," feeding in a creek with the broad water and low hills of the St. Lawrence for a background.

Mr. Waltman paints around Dover's Falls and introduces in "The Red Mill" the building which painters have made almost as familiar as the white church or "Miss Florence's House" at Old Lyme. His winter scenes are typical of the best of American landscape in this genre, particularly in the upright canvas entitled "The Fall of the Seven Wells." Two of his summer hillside pictures make plain the fact that Mr. Waltman is as sensitive to hot weather gradations of color as he is to those which prevail in his favorite winter time.

#### Stella Paints New York

In the exhibition of the latest work of Joseph Stella at the Société Anonyme, the place of honor is given to a series of five large panels interpreting New York.

These carry a theme which he has been working on for some time to a definite conclusion.

The pictures are considered primarily as decorations, both in their use of color and in the way in which the designs are carried out. The large center panel is suggested by the skyscrapers, whose long vertical lines give a feeling of immense height, the color scheme being a combination of blue and black. In the panel on either side, both being called the "Great White Way," the light and color and movement of Broadway have evidently served as his inspiration. At the bottom of each of these is a narrow strip whose design is suggested by subway gates, tunnels and tracks—typical of the manner in which the artist has sought for his material in the things of today. "The Harbor" and "The Bridge" complete the series.

In another room are other examples of his work, such as "The White Heron," with its opaque blues and greens, and "Pittsburgh," whose handsome reds rival the glowing furnaces that suggested them. The paintings will be on view until Jan. 24 with a possible extension of the closing date.

#### Paintings by Vignon and Peské

Two French painters whose work is little known in this country through public exhibitions are Victor Vignon, who died in 1909, and Jean Peské, a contemporary artist of Polish birth who has lived in France for many years. Their pictures are being shown at the Durand-Ruel Galleries. Vignon's twenty canvases show his artistic affinity with his friends Pissarro, Renoir, Sisley, Monet and Degas, for they are rich with the early spirit of the first group of Impressionists. His pictures were shown with theirs in all their exhibitions from 1870 to 1886.

A characteristic landscape in his best vein of this school is the "Chemin de la briqueterie à Hérouville sur Oise" and "La route montante."

Peské's art represents a later phase of Impressionism, his forms being more loosely drawn and his color less academic in handling. He is fond of painting still life, in which his color is singularly brilliant; views in Parisian parks where marble sculptures make white notes amidst the greenery; and more conventional city scenes such as the "La Place Prosper Goubeaux, dégel" and the "Vue de Paris, la place Saint-Jacques." That this painter can steep himself in country life is shown to the full in the "Cours d'eau à Monchaux-Soreng" and the "Chaumières normandes," which stands out in memory through its lovely blue sky.

#### Water Colors by a Writer

John Dos Passos is at present recommended to the attention of the art public not for his literary achievements but as a water colorist. He is holding the first comprehensive exhibition of his work at the Whitney Studio Club until Jan. 24. His co-exhibitors are Adelaide J. Lawson, who shows paintings, and Ruben Nakian, who is represented by a small group of sculptures.

The pictures of Mr. Dos Passos are a record of extensive journeys over the world, and wherever he has gone he has responded to life, color and movement. He works with a free, vigorous touch, and chooses to see things in their most brilliant aspect. An Arab camp, a bazaar at Zenda, a clear morning at Monhegan, Barcelona Harbor—all these are pictured with the vividness of one who has felt intensely.

Adelaide Lawson journeys into the realm of the imagination to give final form to her subjects, although they are inspired by actualities. Panoramic effects, such as one of Venice with countless small boats dotting the water, are favored. A theme which gives her fancy full scope is "Wuthering Heights," a dark and somewhat ominous landscape of emotional power.

Ruben Nakian is showing his "Jack Rabbit" which has been seen here several times this winter. He also has a smaller figure of a jack rabbit, its forefeet on a slight eminence, treated with the same modern unconvention.

#### Indian Pictures by an Indian

F. Overton Colbert, the Chickasaw Indian who held an exhibition of paintings and drawings in New York last winter, is showing some of his new work at the Montross Galleries until Jan. 20. His subjects are the myths and legends of his race, among which are many conceptions of the various gods such as "The Rainbow God," "The War God," and "The God of Heat Rays." Pure masses of flat color in designs which are frequently geometric are characteristic of his work. "The People Are Gone and the Gods Only Remain" shows a deserted pueblo with the fantastic figure of a god standing in the foreground.

There is imagery and an unusual sense of design in such a picture as "The Origin of Birds," which shows a tree whose branches are filled with faintly distinguishable bird forms. "The Origin of Design" is even more fanciful and shows an Indian's treatment of a purely abstract subject.

#### New Etchings by Meyerowitz

A number of new etchings by William Meyerowitz are exhibited at the Milch Galleries until Jan. 27. Mr. Meyerowitz,

who has recently returned from an extended trip abroad, not only made a number of plates inspired by the countries through which he traveled, but held successful exhibitions in Poland, Germany and Italy.

The Grand Canal in Venice, the fishing boats of Ostende, and Notre Dame and the Thames are some of his most interesting subjects. Among several portraits is a head of Prof. Einstein; while it does not provoke interest so much as the "Portrait of Mr. F." and "The Sculptor" it is clean cut and full of character.

Of subjects nearer home there are a number from Central Park and Gloucester. In "The Old Fishing Town," an effect of light on the houses in the middle distance is gained by a treatment which suggests the modernistic use of planes—a new note in the work of Mr. Meyerowitz and in this instance distinctly successful.

#### Drawings by Old Masters

Among the drawings by XVIIIth century English masters which the Fearon Galleries are exhibiting through the month the portraitists and landscapists are given equally fine representation. A head of a boy by Romney pronounces the last word in refinement of workmanship. A head of a young girl by Lawrence sparkles with vivacity, and Hoppner's portrait drawings are executed in a suave manner with subtle modulations between gray and white. One of the sketches is of the dramatist Sheridan by Reynolds.

Among the landscapists is Le Cave who, with two colors, blue and black, presents the foliage of two large trees with clear cut precision. A mountain scene by Francis Nicholson, a drawing of boats in color by William Stanfield, Francis Wheatley's "Girl at the Well," and other subjects by Richard Cosway and Samuel Alken contribute to the diversity of the exhibition. Of a later period but harmonizing with the work of the older artists is an exquisite drawing by Turner, a Venetian scene in pastel, hardly more than an impression of color but vivid in its grasp of the subject.

#### Mezzotints by Sydney E. Wilson

Owing to the great popularity of Sydney E. Wilson's mezzotints not a few of his prints have practically disappeared from public exhibitions and it is becoming more and more rare to see so fine and complete a group of his works in color as the thirty-five on view in the Ackermann Galleries through January.

Among these are the "Lady Hamilton as Nature" after Romney, "Mrs. Canning and Child," "Lady Peel" and "Miss Crocker" after Sir Thomas Lawrence, Romney's "Mrs. Musters," the "Nature—the Calamity Children" after Lawrence and the "Mrs. Sheridan" after Gainsborough. The "Nina" after Greuze is also shown as is the "Lady Smyth and Children" and his four distinguished Gainsborough women's portraits, including the "Duchess of Devonshire."

(Other shows reviewed on page 7)

## THOMAS AGNEW

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## \$1.25 A DAY STARTED JOSLYN'S FORTUNE

Career of Man in Whose Memory His Widow Will Give Omaha an Art Gallery Costing \$3,000,000

OMAHA—The promise of Mrs. George A. Joslyn to give to the Friends of Art Society an art gallery to cost \$3,000,000 or \$4,000,000 as a memorial of her husband, which was announced last week in THE AMERICAN ART NEWS, has called attention again to the career and personality of the man who amassed the \$10,000,000 which made the gift possible.

George A. Joslyn was born in Lowell, Mass., and lived most of his youth in Watfield, Vt. His parents were poor. When he was seventeen years old he went to Montreal, where for twelve years he worked as a clerk and where he was married. He was twenty-nine when he and his wife came West, arriving in Des Moines with \$9 and a well-worn valise which carried their possessions.

His first job there was unloading big boxes of paper for the Iowa Printing Company at \$1.25 a day. Later he bought the company. When he died, about three years ago, he was president and general manager of the Western Newspaper Union, which publishes "ready print" for 7,500 country newspapers and owns printing plants in thirty-nine cities from Maine to California and from Michigan to Mexico. He owned 90 per cent of the company's stock.

Mr. Joslyn built a home in Omaha at a cost of \$500,000, with a music room containing a \$30,000 organ. Twice a year he brought an organist from New York to play for him and kept him for a month. A decade ago he concluded that Omaha was taxing him too heavily, so he turned cattle in on his \$100,000 lawn, boarded up the windows of his house, went to Saratoga Springs, N. Y., and announced that he would stay away until Omaha changed its laws. He kept his word. His theory of accumulating wealth was that it was in the saving, not in the making, of money.

Mr. Joslyn's monument will be 436 feet long, 186 feet wide, two stories and a basement deep. It will cover two city blocks opposite the Central High School; will be of steel, marble and concrete, and will contain a large auditorium as well as a museum. Work will be begun next spring.

## Davidson Does a Bust of Coué and Jane Freeman Paints Him

A portrait bust of Dr. Emile Coué by Jo Davidson which Dr. Coué brought over with him on the *Majestic* is being shown at the Fearon Galleries until Jan. 20. The sculptor went to France particularly to execute this portrait, which was finished on the day before the doctor sailed for New York. It is in plaster, life size, and is firmly and fluently modeled. Mr. Fearon will later have the bust cast in bronze.

Another portrait of the auto-suggestionist, painted since his arrival in this country, was exhibited for three days, beginning Tuesday in the windows of the Ehrich Galleries. The portrait is a head by Jane Freeman, and has been pronounced a remarkably truthful likeness. Miss Freeman has caught the gentle, sympathetic gaze of the subject and the peculiar, gentle smile. She made her study from life during the reception at the Hotel Pennsylvania, at which she was a guest.

## Museum Gets Rogers Engraving

LONDON—The British Museum has obtained from the Salt Library at Stafford one of the two only known copies of William Rogers' engravings of Queen Elizabeth bearing the title "Rosa Electa." The Museum now has three portraits of Elizabeth by this earliest native engraver.

## INDUSTRY INSPIRES NEW AITKEN GROUP

Figures Expressive of Light in a New Work Unveiled at a Lamp Factory in a Cleveland Suburb

CLEVELAND—A bronze group by Robert I. Aitken, unveiled Jan. 5 at Nela Park, the factory of the National Lamp Works, is Cleveland's latest proof that commerce and industry may furnish themes for a city's finest art. The piece symbolizes the triumph of light over darkness, and is believed to represent the first investment of an American factory management in sculpture as an expression of the meaning and power of modern industry.

Mr. Aitken was commissioned three years ago to make the group, which shows four figures, two stooping, with their eyes hidden, while above, two other figures, male and female, symbols of the positive and negative principles of the universe, hold in their outstretched arms torches which unite to furnish a blazing light.

The group was unveiled by Dean Henry Turner Bailey of the Cleveland School of Art, and a dedicatory address was delivered by Dr. Charles A. Eaton, now head of the Nela Park industrial relations department. The placing of the group on the top of the dining hall at Nela is the crowning touch to eleven years work by Architect Frank C. Wallis, to make a manufacturing plant a thing of beauty and comfort as well as utility.

Plans of Nela's observatory, offices, warehouses, and other buildings, with its quadrangle, pool, and winding paths, like a collegiate retreat, have been exhibited at the Sorbonne and other European institutions and pronounced one of the world's most interesting experiments in industrial construction. —Jessie C. Glasier.

## Dodge to Do a Series of War Murals in the Capitol at Albany

William de Leftwich Dodge, mural painter, has received a commission from the State of New York to paint a series of murals for the flag room to be established in the Capitol at Albany. The general scheme is to show battles in which American troops have taken part, with special reference to those participated in by New York troops.

Among the subjects to be illustrated will be Theodore Roosevelt leading troops in the Spanish-American War, the seizure of Little Round Top by General Warren at Gettysburg, the smashing of the Hindenburg line in the World War, the charge of the 14th New York regiment at Gettysburg in 1863, the siege of Fort Stanwix in 1777, and the battle with the Iroquois Indians at Champlain in 1609. Naval battles to be included are the battle of Lake Champlain (War of 1812), the sinking of the Confederate ram Albemarle by Commander Cushing (Civil War), the destruction of Cervera's fleet (Spanish-American War), and a submarine attack on an American transport (World War).

Allegorical groups representing early battles in New York state, flags of the different nations which have occupied New York state, and an idealistic figure of the Unknown Soldier of the World War will also have a part in the general scheme of the Flag Room. Mr. Dodge has already begun work on the preliminary sketches.

## Women's Club to Hear Pennell

Under the auspices of the art committee of the Women's City Club, a meeting will be held at the club, 22 Park Ave., on next Monday night and Joseph Pennell, artist and critic, will speak on "The Value of Art to a City." Clara T. MacChesney is chairman of the committee and Dorothy Rich Little is secretary.

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## 23 SALES AT SHOW OF NEW SOCIETY

Chester Beach's Bronzes and Timothy Cole's Engravings in Demand—Mrs. Harriman a Buyer

Twenty-three sculptures, paintings, water colors and prints were sold up to Jan. 9 at the fourth annual exhibition of the New Society of Artists at the Anderson Galleries.

Mrs. E. Henry Harriman bought Paul Dougherty's "Flowers" for \$900, F. G. R. Roth's "Head of a Morgan Horse" for \$75 and Jerome Myers' etching, "Types," and his lithograph, "An Old Doorway," for \$10 each. Mrs. Josephine Everett bought three of Chester Beach's bronzes—"Breath of the Pines" for \$75, "The River Banks" for \$100 and "Big Toe" for \$40—and three of Timothy Cole's wood engravings for \$10 each. Mrs. John McGee bought a cast of Beach's "Breath of the Pines" for \$75.

Henry Lee McFee's "Landscape" went to an anonymous buyer for \$200, Mrs. Robert Monks paid \$10 for Jerome Myers' lithograph, "An Old Doorway," and Mrs. Bella C. Landauer gave \$10 for Cole's wood engraving after Wilkie, "The Shepherd's Chief Mourners." Mrs. Ronald Tree purchased a cast of Beach's "Big Toe" and Joseph Pennell's "Dredges, New York," paying \$100 for the latter. Mrs. G. H. Pyne also bought a cast of Beach's "Big Toe," this making three of these little bronzes sold up to that time.

Samuel Lewisohn gave \$500 for Jerome Myers' painting, "The Duet," and \$15 for the etching, "The Sand Circle." Mrs. Lorna Reid gave \$10 for Cole's wood engraving, "The Assumption," after El Greco; F. P. Moore bought Chester Beach's "Swimmin'" for \$50, and Mrs. J. J. Goodwin paid \$100 for Pennell's water color, "Building, New York."

On Jan. 18 the Society will have a dinner in the galleries, at which several artists will speak on their art.

Three lectures on the graphic arts will be given under the auspices of the Society in the course of the exhibition. On the night of Jan. 22, George Bellows will give a demonstration of lithography, Timothy Cole will discuss wood engraving on Jan. 24, and on Jan. 26 Pennell will show how an etching is made. Tickets will cost \$2 for the course or \$1 for a single lecture.

## Twenty-Nine Water Colors Sold

Twenty-nine pictures were sold at the exhibition of the combined Water Color societies which closed on January 9th. The total sum realized was \$3,395. "The Red Palace, Venice," by Jane Peterson was the water color chosen as the gift to the associate membership of the New York Water Color Club and was awarded to Zaidie Morrison, who paid the difference between the catalogue price and the amount allowed by the club.

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## BROOKLYN TO SEE RUSSIA'S NEW ART

Work of Twenty-one Painters and Sculptors Obtained for Museum, Most of It Unknown in America

Art of contemporary Russia as represented by 200 paintings and fifty sculptures, the work of seventeen living painters and four sculptors, most of whom are members of the Mir Iskustva (Art World), will be displayed in the Brooklyn Museum from next Tuesday, Jan. 23, to March 4. The public exhibition will be preceded by an afternoon reception and private view on Tuesday.

The pictures will be shown in groups, each group being confined to one artist. Among the statuary will be wood carvings, bronzes and marbles. Most of the works have come directly from Europe and never have been seen in America, but a few are from private collections in this country. These, however, are relatively unknown.

The painters represented are David Burliuk, Vadim Chernov, Sergei Fatinisky, Nikolai Fechin, Boris Grigoriev, Lado Gudchavili, Abraham Manievich, Sergei Sudeykin, Savely Sorin, Alexander Jakovlev, Boris Anisfeld, Leon Bakst, by new exhibits as well as by others previously seen; Adolf Feder, Natalia Goncharova, Vassili Kandinsky, Mikhail Larionov and Nikolai Remisov. The sculptors are Alexander Arkhipenko, Gleb Derujinsky, Seraphim Sudbinin and Numa Patlagean. The first nine painters named have not previously been represented in America, nor has the work of Jakovlev been seen in New York.

The Museum announces loans for the exhibition from Mrs. George Blumenthal, Mrs. John W. Garrett, Adolph Lewisohn, George B. Wheeler, William S. Stimmel, of Pittsburgh; John R. Hunter, of Pittsburgh; James N. Rosenberg, the New Gallery, the Société Anonyme, Morris Gest, M. Knoedler & Co., Otto H. Kahn, Mrs. Clarkson Cowell, Mrs. William K. Vanderbilt, Mrs. Efram Zimbalist and the French government. An illustrated catalogue has been prepared by Dr. Christian Brinton.

Beginning on the day after the Russian exhibition and continuing until the same closing date there will be a display of costumes, textiles, ceramics and other decorative objects from Spain, Portugal, Morocco, Hungary and Slovakia. This collection was assembled by an expedition sent abroad by the Museum last year. The Hungarian section, said to be by far the largest in America, was gathered largely with the assistance of the Royal Hungarian Museum of Decorative Art and the School of Decorative Art in Budapest. It is expected that the collection will be of no small value to American industries.

## Toledo Purchases a Whistler

CHICAGO—Chester Johnson, announces that a canvas by Whistler, a "Nocturne," shown at the memorial exhibition in London and which came to his gallery, has been purchased by the Toledo Museum of Art.

## Luxembourg Buys a G. E. Browne

George Elmer Browne has just received word that his painting entitled "Morning, Sottomarina" has been bought by the French government and is now hanging in the permanent collection of the Luxembourg. This is the second painting by Mr. Browne which has been acquired by the French government, the first, called "Bait Sellers of Cape Cod," having been purchased from the Salon in 1904.

## Mr. Carstairs Back from Europe

Charles S. Carstairs, of M. Knoedler & Co., arrived from Europe on Jan. 4 on the *Majestic* after being abroad since last March. He was accompanied by Mrs. Carstairs.

## BOSTON ACQUIRES RARE ART OF INDIA

Two Rajput Paintings Among Recent Gifts to the Museum—Ingres and Sorolla Pictures Given

BOSTON—The Museum of Fine Arts in its latest bulletin announces that among gifts and purchases made between Aug. 24 and Nov. 1 were two Rajput paintings given by Dr. Denman W. Ross. The first of these is from the XVIIth century and is a leaf from a series illustrating a ragmala, or "garland of verses," describing musical modes.

"Pictures of this school," says Mr. Coomaraswamy, curator of the East Indian department of the Museum, "are essentially paintings; the brilliant drawing forms merely the foundation for the powerful color which appears in large unbroken masses. The second picture, 'The Hour of Clouds,' XVIIIth century, represents Krishna bringing back the herds of cattle at sundown. The two examples, each of the finest of its kind, admirably illustrate the two main types and periods of Hindu painting under Rajput patronage from the XVIth to the XVIIIth century."

Other acquisitions of the Museum are: By purchase from the C. B. Kimball fund, a Buddhist fresco, "Ajanta," Vith or VIIth century; by purchase from the Abbott Lawrence fund, "Portrait of a Lady" by Ingres; "Lighthouse Walk at Brantz" by Sorolla, a gift of Mrs. Richard Saltonstall; two paintings by Ernest W. Longfellow, a bequest of the artist; "A Terrace Party" by Monticelli and a portrait by George Fuller, bequests respectively of Mrs. Lucien Carr and Harriet A. Clarke. —S. W.

## Three Women Sell Pictures

"The Chintz Bowl" by Elizabeth Hardenbergh, "Hollyhock Corner" by Alta E. Wilmot, and "Sunset in the Pines" by Alethea Hill Platt were sold at the exhibition of the New York Society of Painters.

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## GOODFRIEND'S ART SELLS FOR \$138,325

Renoir's "L'Enfant au Polichinelle" Leads in Price at \$7,000  
—Work by Corot Next at \$6,800

Meyer Goodfriend's collection of paintings and pastels was sold in the American Art Galleries on Jan. 4 and 5, the 122 works bringing \$138,325. The highest price was \$7,000, given by M. Knoedler & Co. for Renoir's "L'Enfant au Polichinelle" (No. 82 in the catalogue), and the second highest, \$6,800, given by Mrs. J. R. McCall for Corot's "Le Gros Arbre Dominant le Vallée; Environs de Boissy St. Leger" (No. 100). It was the first sale of paintings held in the new galleries of the American Art Association.

Other pictures bringing \$1,000 or more, with the names of artists and buyers and the prices, were:

15—"La Liseuse Rose," Alfred Stevens; N. Greener .....\$1,400  
47—"La Route de Novalaise, Savoie; Sous la Lune," Francois Charles Cachoud; G. Leroy .....1,000  
49—"Interieur de Bergerie," Corot; M. Knoedler & Co. ....2,200  
50—"Nuit d'Été sur la Route en Savoie," Cachoud; E. Cadgene .....1,050  
55—"Rivière a Audenarde," Thaulow; E. Cadgene .....1,350  
61—"Paysage avec Biches," Courbet; Wildenstein & Co. ....2,500  
74—"La Gardeuse de Vache; Paturage en Picardie, sur le Plateau," Corot; G. Desing .....4,000  
77—"Gros Arbre au Bord de l'Etang," Corot; Otto Bernet, agent .....9,200  
78—"Étapes," Corot; M. Knoedler & Co. ....3,100  
95—"Ramasseuses de Bois dans la Forêt de Courbon," Corot; H. Smith .....3,100  
98—"Portrait du Peintre Marolles," Millet; John Levy Galleries .....4,200  
110—"Le Pont du Chemin de Fer a Argenteuil," Claude Monet; Wildenstein & Co. ....3,800  
114—"Femme Indienne Fumant," Manet; J. Chemin .....3,500  
119—"Retour des Champs," Lhermitte; E. F. Albee .....3,500  
120—"La Cascade; Moulin a Eau aux Environs d'Ornans," Courbet; E. F. Albee .....3,400

C. I. HUDSON COLLECTION  
American Art Galleries—Chinese porcelains, antique oriental bronzes, royal Aubusson tapestries and other furnishings from the estate of the late C. I. Hudson, of New York; Jan. 2, 3, 4 and 5. Total, \$69,744.50 for 820 lots. The more important items:

272—Two Renaissance tapestry walnut arm-chairs, Flemish XVIIth c.; A. McCarthy .....\$660  
277—Two Renaissance tapestry walnut state chairs, Flemish XVIIth c.; Harry S. Marks .....800  
280—Mahogany commode, mounted in Cuivre Doré, Marie Antoinette style; Mrs. John Craven .....650  
281 and 282—Two Renaissance tapestry mahogany banquettes, Brussels, XVIIth c.; E. F. Albee .....700  
285—Renaissance tapestry walnut love seat, Brussels, XVIIth c.; E. F. Albee .....1,600  
286—Renaissance tapestry walnut love seat, Brussels, XVIIth c.; E. F. Albee .....1,600  
320—Carved walnut suite, English early XVIIth c. style; H. F. Dawson .....700  
362—Royal Aubusson tapestry, XVIIth c.; Roland N. Moore .....2,100  
363—Royal Aubusson tapestry, XVIIth c.; Roland N. Moore .....2,350  
582—Persian cut velvet silk rug; Donchian Company .....520  
585—Persian cut velvet silk rug; Donchian Company .....625  
594—Fraghan carpet, XVIIth c.; Mrs. Frank Ormond .....1,600  
595—Herati carpet; Mrs. John Craven .....1,000  
596—Fraghan carpet; XVIIth c.; Mrs. John Craven .....1,550  
597—Iran carpet, XVIIth c.; Mrs. John Craven .....2,600  
775—"Pottery and Porcelains, Walters' Collection of Oriental Art" by S. W. Bushnell, with additional volume, "Oriental Ceramic Art. Collection of W. T. Walters"; Edward Henry .....540  
802—Famille-verte temple jar with teakwood cover, K'hang-hsi; William Francis .....725

CHINESE COLLECTION DISPERSED  
Anderson Galleries—Porcelains, jades, rugs and other Chinese objects of art assembled by a well-known collector; Jan. 4, 5 and 6; total, \$24,600.50 for 510 numbers. The more important items:

338—Chinese woolen rug; Mrs. Morris Murray .....\$310  
430—Lapis lazuli statuette of Kwan Yin, seated; E. L. Baker .....270  
431—Rose quartz statuette of Kwan Yin, seated; P. R. Hazard .....270  
432—Jade flower pot with loose ring handles, Chien Lung; Mrs. C. R. Holmes .....540  
433—Pair of jade trees, Chien Lung, in Peking enamel pots, decorated; J. F. Fox .....355  
440—Pendant of Fei-tui green jade on chain of jade carved from one piece; P. Moore .....660  
442—Pair of peonies in white and green jade, rose quartz, agate and tourmaline in Peking enamel square flower pots; A. Kellner .....475  
464—Pair of large jardinières, five-color decorations, Chien Lung; W. Halsey .....550  
480—Large Chinese woolen rug; Mrs. Morris Murray .....350  
494—Large Chinese woolen rug; B. M. Crawford .....400

## Salomon's French Art Works Will Be Dispersed in April

After having announced for dispersal on Jan. 26 and 27 the Italian part of the art collection of the late William Salomon, banker, the executors of his estate have decided to dispose also of the examples of French art and furnishings which he had accumulated. As a consequence, the sale of the Italian collection has been canceled, and the larger assemblage will be offered at auction in April at the American Art Galleries, No. 30 Madison Ave., where the original sale was to have been held.

It is announced also that Duveen Brothers have purchased fifteen of the early Italian paintings and primitives from the Salomon estate.

In the French part of Mr. Salomon's collection are paintings by Fragonard, Lancret, Watteau, Boucher and others; tapestries, bronzes and other decorative works. The Italian collection includes old bronzes, marbles and majolicas, Renaissance furniture, tapestries, rugs and other textiles, silver and paintings. All except the fifteen paintings are still

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## A Portrait of a Woman of Title



"H. H. PRINCESS MARINA OF RUSSIA" By JAMES M. WILLCOX  
In the artist's exhibition at the Reinhardt Galleries, New York.

in the house which Mr. Salomon occupied at No. 1020 Fifth Ave., which he built with the purpose of displaying the objects of art he had collected and those he intended later to acquire.

## Auction Sales and Exhibitions

AMERICAN ART GALLERIES  
(Madison Avenue, block 56th to 57th Streets.)  
January 16, afternoon—Valuable bronzes by Antoine Barye, all in splendid condition, belonging to Hamilton Carhart, Esquire, of New York City. On free view from January 12.

January 16, evening—Paintings by foreign and American masters including examples by Van Marcke, Rosa Bonheur, Daubigny, Schreyer, Cabanel, Turner, Mauve, Ridgway Knight, Will H. Lowe, Gilbert Stuart, Cazin, Bouguereau, Corot, Henner, Raffaelli, Jacques, Harpignies, Sir Joshua Reynolds, Sir William Beechey and Alfred East; from the estates of the late H. J. Heinz of Pittsburgh, Pa.; the late Joseph Eastman of New York City, and from other estates and private sources. On free view from January 12.

January 17, afternoon—Old Chinese art in needlework, intricate weaving and other oriental treasures comprising the Lady Vizenich collection and including examples presented to the present owner by the late Dowager Empress of China. On free view from January 12.

ANDERSON GALLERIES  
(Park Avenue and 59th Street.)  
January 15, afternoon and evening, and January 16, afternoon—Part III of the library of the late Henry Cady Sturges, Americana. January 16, evening—Part IV of the library of the late Henry Cady Sturges, autographs. January 17 and 18, evenings—Part of the library of the late John Naday, of New York.

METROPOLITAN ART AND AUCTION GALLERIES  
(45 East 57th Street.)  
January 18, 19 and 20, afternoons—Very rare antique rugs, a collector's collection.

PLAZA ART AUCTION ROOMS  
(5, 7 and 9 East 59th Street.)  
January 18, afternoon and evening, and January 19, evening—Paintings by Jacques, Inness, Blakelock, H. Bolton Jones, Boehm, Redfield, Thomas Moran, Theo. Robinson, Troyon, Weir, Robert Reid, A. Kaufmann, Winslow Homer and others, the property of A. W. Tillinghast.

JAMES P. SILO & SON  
(40 East 45th Street.)  
January 16, 17, 18, 19 and 20, afternoons—Oriental rugs, the property of Donchian & Co.

WALPOLE GALLERIES  
(19 West 48th Street.)  
January 16, forenoon—Books from the libraries of Mrs. A. C. Benedict and others.

## Mr. Gaston Haardt Honored

Mr. Gaston Haardt, director of many companies in France, has just been promoted to the rank of Officer of the Legion of Honor. Mr. Haardt is the brother of Mr. Georges Haardt, well-known tapestry dealer of New York.

## FEARON GALLERIES WILL BE ENLARGED

Remodeling of One Floor Will  
Make It Possible to Exhibit Art  
Works in Purely Natural Light

An extensive addition is being made by the Fearon Galleries, 25 West 54th St., the alterations to be completed by Feb. 5. The new galleries will be opened with an exhibition of portraits by Mrs. Leopold Frederick, representing contemporary art, and of drawings by Samuel Prout, one of the XVIIIth century masters whose works form an important part of Mr. Fearon's collection of drawings of that period.

The second floor above the present galleries is being remodeled and a wide stairway built to connect the first floor rooms directly with it. A feature of the large new gallery will be its flat skylight, which will make it possible to exhibit pictures in pure daylight.

The walls will be hung in dark brown velvet. A smaller gallery on the same floor will afford an admirable place for the showing of drawings or for smaller exhibitions where an intimate atmosphere is desirable. This new arrangement will leave two rooms on the first floor which may be used as private galleries, while the rooms above will be available for temporary exhibitions.

## Memorial to Chase Proposed

Former pupils of William M. Chase will meet at the studio of Charles W. Hawthorne, 280 West Fourth St., Wednesday afternoon, Jan. 17, to discuss plans for a memorial to the painter. Franklin Paris is chairman of a committee which proposes to have Chase represented in the reading room of the Gould memorial library, New York University, where busts of several artists have already been placed.

## Hödler's "Wood Cutter" for Japan

BERLIN—The world-renowned picture by Ferdinand Hödler, "The Wood Cutter," has recently been sold to Japan. It was owned by a private collector in Berlin and is destined for the gallery of Mr. Kojima in Oyama. It is astonishing that this work meets with interest in Japan, as Hödler's style is antipodal to Japanese art.

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## IMPORTANT PAINTINGS TO BE SOLD ON TUESDAY EVENING, JANUARY 16



"DUNSTANBOROUGH CASTLE"

By J. M. W. TURNER

### Canvases Belonging to Eastman, Heinz and Rhines Estates and to Private Collections on View—Fine Rodin Marble Included

A marble sculpture by Rodin in the main hall at the American Art Galleries is a striking feature of the exhibition now on view there. The remainder of the display comprises eighty-four paintings and six water colors, which have been assembled from various estates and private owners to be sold by Mr. Thomas E. Kirby in the Assembly Hall of the galleries on the night of Jan. 16.

The Rodin work is entitled "Eve in Despair" and is sixty-eight inches high. It was commissioned by the late Samuel P. Colt in 1906 but Rodin did not complete it until nine years later. The mood of the title is beautifully expressed in the bowed head, with the arms enfolding it and the face concealed by the heavy hair.

The paintings, as is natural, coming from so many sources and representing so many tastes, cover a wide range of countries and schools from the Van Dyck, De Gelder and Lely, out of the I. Olcott Rhines collection, to the Raffaelli, Walter Launt Palmer or the Ridgway Knight of our own times. Most of these individual collections were formed some years ago, and the Barbizon and modern Dutch schools are more numerous represented than any other. The comparatively few works by American artists fit into the taste of the same time. They are mainly story-telling pictures, such as Boughton's "Country Life in England," from the Joseph Eastman estate, and E. L. Henry's "The Weekly Paper," from the Rhines estate. The Henry picture is one of Henry's happiest souvenirs of an olden time interior filled with American and English "antiques."

Typical examples of the various artists and schools represented in the collection are reproduced on this page together with the sculpture by Rodin. "Dunstanbor-

ough Castle" by Turner is one of his earlier pictures and in his most romantic vein. It was shown at the corporation of London Loan Exhibition in 1889 by



"SHEEP IN PASTURE: HOLLAND"

By ANTON MAUVE

Thomas Agnew & Sons and subsequently was in the E. F. Millikin collection here. "Sheep in Pasture: Holland" is rich in the charm of slow movement that Mauve always put into his sheep pictures, and the sky is filled with the tender light of evening, its luminous gray being accented by the tree in the foreground and the dark notes of the flying birds.

The Corot, from the Eastman collection, "Landscape with Figures and River View," is a lovely type of his literal landscape art in contradistinction to his classical treatment of a similar subject, a superb little example of his art when it was most concerned with a scheme of color limited to grays and blues. What Daubigny could do with a river view is shown in the suavely lovely "On the Marne," which is also from the Eastman collection and bears the date 1863. Its rich greens stand out in contrast with the sky of tempered blue delicately tinted with clouds of white and gray.

Two canvases of a more dramatic quality and of a warmer range of color are the Diaz and the Jacque. Although the Diaz is small, being 12½ by 9½ inches, in this "Love Triumphant" one finds the

complete Diaz of the figure subject. It is charming in composition, the goddess is appropriately young and beautiful, and the attendant amorini and the little dog have the touch of humor befitting the mood of the title. In color, the painting is luminously rich, ranging from glowing flesh tints, the blue and white of the goddess's costume and the crimson of the drapery at the left to the deep greens of the vines on the pillars of a terrace in the background. The Jacque, titled "The Shepherd," is one of his finest canvases. It has his familiar luminosity and resonance of color, and his oak trees have that graceful solidity always associated with his art. This canvas was in the famous Herman Schaus sale at the American Art Association in January, 1912.

From the Henry J. Heinz estate come Charles Meissonier's "Mine Ease at Mine Inn," Sir Alfred East's water color "Dordrecht, Holland," the "Portrait of J. B. C. Corot," a panel by W. Manton, and the "Milking Time" by Willem Maris, one of his finest water colors. This school is also represented by De Bock's water color "Landscape in Holland" from the Rhines estate; a Banffe,

Mauve's "Homeward Bound," and the most distinguished of all these Dutch water colors, the "Cows Coming Home" by Mauve.



"ON THE MARNE"

By C. F. DAUBIGNY

From the Mrs. Hamilton Carhart collection come Harpignies' "Landscape with Church," the "Nymph" by Henner and an admirable "Marine" by Jules Dupré. And from the Joseph Eastman estate come Jacque's "Landscape and Sheep," Van Marcke's "Cattle in Pasture," Rosa Bonheur's "Highland Landscape and Sheep," a wholly charming Daubigny, "The Creek"; Cabanel's "Rebecca," Schreyer's "Come Here," and the souvenir of New York of 1880 by A. W.



"EVE IN DESPAIR"

By RODIN



"LANDSCAPE WITH FIGURES AND RIVER VIEW"

By COROT

Thompson entitled "A May Day, Fifth Avenue."

Among the canvases from the Henry J. Heinz estate are the "Harbor on the Coast of Cornwall" by W. T. Richards, the half-length portrait of the "Honorable Mrs. Bushell" by Sir Henry Raeburn, which was sold once before in the American Art Galleries in 1915; Beechey's "Lady Charlotte Johnson," the "Industrious Family" by J. G. Brown, an admirable landscape, "Farm near Ecouen," by Cazin, and a "New England Landscape" by J. W. Beatty, former director of the Carnegie Institute. From the Samuel Owens estate come the "Banks of a River" by Ridgway Knight, the "Venice" by Martin Rico, the characteristically British "End of the Day" by Leader, an admirable marine, "Leaving the Harbor," by Clays, and Dupré's "Shepherdess and Sheep."

Two glowing portraits by Van Dyck and De Gelder stand out among the canvases from the Rhines estate, other notable paintings from this collection being the "French Landscape" by Lepine, the "Landscape and Figures" by Corot, the bust portrait of the "Princess Metternich" by Sir Thomas Lawrence, a characteristic Lely portrait, "Lady of the Court of Charles II"; the "Portrait of a

loosely painted "Gathering the Crop" by Cazin and a romantic view of "Tivoli" by Claude Joseph Vernet. "A Farm in France" is a delightful example of the work of Henri Lerolle and Sir Godfrey Kneller's "Ann Hyde, Duchess of York" is characteristic of the painter and his favorite type of subject.

Pictures coming from individual owners include "On Guard" by De Neuville, a single military figure in his best vein; the glowing "Venice" by Martin Rico, a "Female Head" shown in profile by Henner, "The Portrait" by Will H. Low, which came from the William T. Evans sale in 1900; "The Boy and the Muse" by Henry Oliver Walker, another canvas from the same Evans sale; "The Vintage Harvest" by Aime Perret. Will H. Low's classical figure painting, "The Harvest Procession," is in this group as are Jacque's "The Returning Flock," the "Resting" by Bouguereau and a three-quarter length standing portrait of "Empress Elizabeth of Russia" by L. J. F. Lagrenée.

J. J. Benjamin-Constant is represented by "The Captives," a scene in a room of an ornate Moorish palace. "The Winter Sunset" by Walter Launt Palmer is one of his familiar snow scenes but more interesting in composition than most of his works. There is a superb Lhermitte, "The Reaper's Lunch," which came from the Herman Schaus sale and which fairly burns with the glowing sunlight, the family group having all the human charm Lhermitte could put into these things. Marie Dieterle's "L'Etang de Jobe, Normandie" is in her very strongest style. The De Beul is an animal picture in a less vigorous vein but very lovely withal.

Other canvases included in the exhibition are "The Fisherman" by the Englishman, Colin Hunter; a brilliant "Fishing Boats Near Marseille" by Ziem, "In the Garden" by Albert Edelfelt, "Cows in Pasture" by Van Marcke, the "Autumn Landscape" by Joseph Woodwell, the American painter; "Little Girl in White" by Alexis Harlamoff, a Russian; the "Approaching Storm" by Decamps, "The Pet Cat" by F. A. Bridgman, a superb piece of flower and still life painting; "Flowers and Fruit" by the Belgian, Jean Baptiste Robie, and "The Cardinal Passes" by Cesare Detti.



"LOVE TRIUMPHANT"

By N. V. DIAZ



"THE SHEPHERD"

By CHARLES EMILE JACQUE



## AMERICAN ART NEWS

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## PICTURES VS. DECORATIONS

In his statement on "Pictures as Decoration," which is printed on this page and which might have been inspired by a recent editorial in *THE AMERICAN ART NEWS*, Mr. Arthur B. Hoffheimer makes his points chiefly against the art dealers for selling pictures to their clients in excess of such numbers as, according to the decorators' creed, should be in any one house or apartment, and he holds the dealers responsible for inducing or permitting "a man to hang his walls solid with a heterogeneous assemblage of canvases, sometimes reaching from floor to ceiling and extending to the backs of doors," Mr. Hoffheimer going so far as to say "it is hard to understand and trust" the art dealer who will do this.

Declaring that the manner in which they are sold, framed and made ready for hanging indicates "to anyone their purpose as decoration," Mr. Hoffheimer says: "Pictures being then frankly admitted as decorative in intent, how shall we countenance their sale and use in quantities and arrangements that preclude their exercise of this function?" And again, he inquires: "Is it honest to encourage a man in committing an abominable offense against good taste and an abuse of something fine and lovely? How, then, can we defend the dealer or artist who foists upon a man, year after year, superfluous canvases to clutter up rooms already a nightmare of crowded ideas fighting with each other for one's attention? Yet this is the art business, or a large part of it."

The harshness of these charges against art dealers and artists, and the other charges that follow regarding dealers being "too busy developing collectors" to "show the householder how to use good pictures as decorations" and the indirect charge, dealers "create a weakness in one man and keep working on it" reveal a lamentable lack of knowledge on the part of the interior decorator as to the manner in which the art business is conducted as well as human taste regarding pictures as decorations. The dealer who can sell a man or woman so many pictures that he has to hang them on "the backs of doors" is a myth. The art dealer who is not concerned with showing the "householder how to use good pictures as a decoration" is also a myth. No dealer, no artist, can compel any buyer to acquire pictures he does not like nor want. And we doubt if there is a picture dealer in this country, of any standing whatever, who is not consulted by his customers as to the proper hanging of pictures he sells in the homes of the buyers and who does not cheerfully give his advice in the matter. Artists do the same thing and often make long journeys just to show a client a place in the home where the picture they have sold would look best. And in each and every such case the dealer or artist does this solely from the view-point of achieving the highest decorative value for the picture and in

relation to the general decorative scheme of the room in which it is hung.

Moreover, the decorator's point of view (and Mr. Hoffheimer states this is carried to the extreme of precluding "pictures altogether, supplying their places with mirrors and tapestries or windows") fails to take into effect the innate preference of every normal human being for ornamenting the home—be it a pioneer's shanty, a city tenement room, or the noblest of mansions—with pictures. Pictorial art shows us through its own records that in countries where domestic life took on the finest expression, the walls of the rooms in which such peoples dwelt were always hung with pictures, these countries being Holland, France and England. Man has a natural passion for pictures. His taste for "decoration" has to be developed—and usually under circumstances external to his normal likes or desires. The art dealer and the artist supply the first human natural want. The interior decorator artificially cultivates the second to the deliberate exclusion of pictures in order to make place for "mirrors and tapestries or windows." And, in the last analysis, it is the innate taste of man which always rises to the top in any struggle between naturalism and its opposite, artifice.

Art dealer, artist, interior decorator—each has his place in our world, and in the best sense they are interdependent. Working together, they can accomplish the best that is in each of them—the cultivation of the taste for beauty in the world. But if they are to be placed in such relations as Mr. Hoffheimer places them, unfairly as we believe, then discord will result and the progress of art appreciation in our country will be materially checked. Recent history shows us, to our pain and grief and financial loss, that warfare is not as good for the world as is a state of just peace.

## PHILADELPHIA'S TEMPEST

The civic and art worlds of Philadelphia are in an extreme state of agitation over a proposal that the Washington statue by Siemerling, now in Fairmount Park, be removed to a site directly in front of the new Art Museum, which would make it the most conspicuous work of art in that city. Proponents of this plan appear to be lying low and counting on the fact that they may be able to carry it through with the aid of the municipal authorities. But its opponents are not so quiescent, and are expressing their opinions in good strong language.

Harrison S. Morris, the former director of the Pennsylvania Academy of the Fine Arts, objects to the moving of the Siemerling Washington, which he describes as "the ice-cream-and-cake monument," on the grounds that it would "be out of key, inappropriate in color and a monstrous obstruction, if it were deposited in the center of the Parkway anywhere." Mr. Morris is likewise opposed to the whole scheme of the Art Museum, which is to cost \$8,500,000, "when we sorely need water, transportation, street and sewer extensions and many essentials of an up-to-date city."

Charles Grafty, the sculptor, writes that he feels strongly "that no monument which creates a point or pinnacle should be placed in front of the Art Museum" since "such an accent, though apparently insignificant, would detract from the splendid sweep up the steps to the acropolis, a fitting approach in itself." Albert Rosenthal objects to the plan on the grounds that the Washington monument is "a pompously German Frederick the Great monumental group, inartistic and meretricious, a mass of metal and marble."

It may be that the Washington monument may be moved at some future time to what Mr. Morris describes as "the problematical front of an imaginary art gallery." But if the art world of Philadelphia has the deciding vote in the matter the statue will remain where it is. Meanwhile Philadelphia's artists have something to get mad about and to argue over; and there are times in the year when such an event is most welcome. In its more serious aspect the question of the statue and its site revives one of the greatest artistic weaknesses of our country, the provision of public sculptures and monuments by laymen who are in the most profound ignorance of all the problems involved in such works and the proper sites for them, a weakness that seems to be impossible to cure in any way.

## Rare Fabric for the Detroit Institute



STUART NEEDLEWORK, DEPICTING CHARLES I, QUEEN AND ATTENDANTS

DETROIT—The purchase of a piece of stump or embossed needlework of the Stuart period adds to the textile department of the Institute an unusually fine fabric. The example acquired is done on linen and was evidently the top of a fitted work basket. The scattered floral forms, birds and beasts with the inevitable castle (probably Whitehall) in

the background, are much repeated motifs in the stump-work of the period, and each one is symbolical, such as the strawberry, which denotes the queen's descent from the Fraser clan of Scotland. Josephine Walther, writing of the acquisition in the Institute's *Bulletin*, says the piece shows Stuart embroidery at its best period, that of Charles I.

## STUDIO NOTES

Nancy Cox McCormack writes from Rome that she has completed a bronze bust of Lauro de Bossis, translator of poetry from the Greek into Italian. He is but twenty years old. His "Edipo Re" is to appear in the ancient Palatine Theatre at Rome in the spring.

Frederic Grant is painting in the garden of the Villa d'Este at Tivoli.

Edgar Payne and his wife are settled in a studio in Rome. His seventy-five sketches made along the south French coast and in the mountains of northern Italy "are marvelous" in the opinion of Mrs. McCormack.

Hans Larwin, the Viennese painter, is making his headquarters temporarily in Chicago. He instructs and criticizes a class in painting at the Palette and Chisel Club.

James Topping, Chicago painter, has been invited to send his "Song of the Winds" to an exhibition to be held in Omaha.

Harry G. Williamson, formerly of Indianapolis, has won for the second time the first prize of \$250, offered by the Baltimore Sun for a black-and-white sketch composition. The judges were Thomas Corcoran, painter; Edward Robinson, curator of the Metropolitan Museum, and Arthur Fairbanks, director of the Boston Museum of Fine Arts.

Tade Styke, a Polish artist who lives in Paris, has brought to New York a group of portraits which are to be exhibited here. One is a triptych presenting the likenesses of three operatic artists, Caruso, Chaliapin and Tito Ruffo.

Guy C. Wiggins will hold an exhibition of ten paintings in Hartford during the last two weeks of January. His annual exhibition of landscapes will be ready to open at the Milch Galleries in March.

E. Stetson Crawford, portraitist, who is living in Nutley, N. J., has won a prize of \$250 for a design for a clock in a contest held by the Cloister Clock Corporation. The jury of award consisted of Charles Dana Gibson, Richard F. Bach, Albert M. Kohn, C. Matlack Price and Russell F. Whitehead.

Mr. and Mrs. Theo. J. Morgan had a reception on Jan. 6 for the members of the Art and Archaeological League of Washington at their studio in that city. Mr. Morgan has given the league one of his pictures. He will have a one-man show in Detroit beginning on Jan. 29.

Evelyn B. Longman (Batchelder) made a double portrait of Mr. and Mrs. Robert W. de Forest for their golden wedding anniversary. This was reduced in gold plated galvano for members of the family and again reproduced in smaller form as a medal for guests at the reception. Mrs. Batchelder is working on a marble memorial of the Rev. Theodore Chickering Williams, once pastor of All Souls' church, New York, and head of the Hackley School, Tarrytown, N. Y. The memorial is to be placed in his old church.

W. Langdon Kihn has returned to New York from the Northwest and will have an exhibition of his paintings of Indians later in the season.

Dewey Albinson, whose pictures of the North were exhibited in Minneapolis,

will soon go to France. He will be absent a year.

C. Harry Allis has returned to New York for the winter after painting along the White River in Indiana and at Lyme, Conn. He sold three large pictures and several small ones at an exhibition in Chicago.

Paintings by Sigurd Schou, recently exhibited at the Milch Galleries, New York, are being shown in the Mattatuck Historical Society Building, Waterbury, Conn.

Harry Lachman left New York on Jan. 6 for his studio at 6 Rue du Val de Grace, Paris.

Bernard F. Gribble, whose "Return of the Mayflower" was one of the most popular marine paintings of the war, has completed for the Navy department a canvas showing the arrival of the American battle squadron at Scapa Flow.

Alethea Platt has recently sold her canvas called "Sunlit Wood" and two others of her wood interiors.

James Weiland has just finished a portrait of a debutante of Milwaukee. The picture has been invited to the Milwaukee Art Institute for exhibition.

## Obituary

## SYDNEY PRIOR HALL

Sydney Prior Hall, M. V. O., painter of court ceremonials and illustrator of "Tom Brown's Schooldays," died of heart failure at his home in London on Dec. 15 at the age of eighty years. He accompanied King Edward VII when, as Prince of Wales, Edward went to India in 1875, and later accompanied him to Norway, and he attended Princess Louise and the Marquess of Lorne in 1879 when they went to Canada, the Marquess to be governor general. He had many other royal commissions. He was the eldest son of Harry Hall, painter.

## JOHN WILLIAM GODWARD

John William Godward, an artist sixty-one years old, died of poisoning by gas in his studio on Fulham road, London, about the middle of December. A coroner pronounced it "suicide during temporary insanity." Marietta Avico, his model, said he had told her that "sixty years was enough for any man to live."

## JAMES KINSELLA

James Kinsella, painter, committed suicide in his home in New York city on Jan. 5 as the result of depression caused by a long illness. He was born in New York in 1857 and studied at the National Academy of Design schools and at the Beaux-Arts in Paris. He was a member of the Artists' Aid Society and a life member of the National Arts Club. The silver medal of the American Art Society of Philadelphia was awarded him in 1903. He leaves a widow.

## JEAN TURNIER

Jean Turnier, a French portrait painter, died on Jan. 8 in Passaic, N. J. He was 63 years old. Death was due to pneumonia which followed an operation for cancer. His work once attracted the attention of William Hohenzollern, then German Emperor, and led, it is said, to the painting of several portraits of the imperial family which now hang in Berlin. A son, Edward Turnier, of Clifton, N. J., survives him.

## DEALERS ARE URGED TO BE DECORATORS

Arthur B. Hoffheimer Argues That Knowledge of the Art of Decoration Would Be an Aid to Them

THE AMERICAN ART NEWS has received from Mr. Arthur B. Hoffheimer, of the Homer Studios, Chicago, the following statement on "Pictures as Decoration," which will prove of interest to artist, dealer and layman because it presents the decorator's point of view in a controversy that has already stirred considerable feeling. Mr. Hoffheimer writes:

"Art dealers are, I believe, the only class of people in the world who are privileged to sell things of beauty with no regard whatever for their appropriate use and even with no knowledge of how they should be used. The fact that pictures are invariably framed and fitted with screw eyes and wire for hanging on a wall should indicate to anyone their purpose as decoration. It does not seem to do so, however, to the art dealer, if one is to judge from the homes of collectors.

"Rug dealers seldom sell a man rugs to be laid in all manner of hit-and-miss arrangements, overlapping each other and piled against the wall, nor do dealers in furniture sell a man more than one dining-room table for a dining room. Dealers in garments never, to my knowledge, try to induce a woman to wear two hats at once or one costume over another, and in view of all this, it is hard to understand and trust the art dealer who will induce or permit a man to hang his walls solid with a heterogeneous assemblage of canvases, sometimes reaching from floor to ceiling and extending to the backs of doors. While I am well aware that a picture, to qualify as a work of art, must possess, in addition to perfect technique, great esthetic and spiritual qualities, I still cannot retreat from my original position, which is that framing of pictures is an open admission that they are primarily intended for the purpose of decorating wall spaces unless used in a gallery. If they were not it would long ago have become the custom to roll them and keep them on shelves, like books, which are essentially for study and the mental refreshment thereby afforded.

"Pictures being then frankly admitted as decorative in intent, how shall we countenance their sale and use in quantities and arrangements that preclude their exercise of this function? Is it honest to encourage a man in committing an abominable offense against good taste and an abuse of something fine and lovely? How, then, can we defend the dealer or artist who foists upon a man, year after year, superfluous canvases to clutter up rooms already a nightmare of crowded ideas fighting with each other for one's attention? Yet this is the art business, or a large part of it.

"In the meantime acres and acres of wall space in every town and city go bare because no one has shown the householder how to use good pictures as a decoration. The art dealer is too busy developing collectors for that. It is easier to create a weakness in one man and keep working upon it than to find new clients, supply them with what they need and go on to the next, as the decorator does in his business, yet I am convinced that this is what an art dealer should do.

"The failure of the dealer to approach the matter from a sensible angle is really at the bottom of the aversion to pictures shown by so many decorators and architects nowadays. Sooner than take a chance on the complete destruction of a dignified and agreeable scheme through the use of the wrong thing, these decorators and architects plan an interior in such wise as to preclude the use of pictures altogether, supplying their places with mirrors and tapestries or windows. This is unfortunate, as good pictures, rightly set, are the finest decoration in the world, but they must be set as carefully as jewels.

"The art dealers have always taken the position that a real work of art was a thing in itself and too good and too important to require any arrangement with its surroundings. Gem dealers do not take this position in regard to a fine stone. "Many of the world's masterpieces were painted, we must remember, for a particular place, and have a direct association with and consideration for the architecture and decoration of the apartment wherein they have hung for centuries of fame. Yet if you ask an artist to paint something for a particular place today, he either leaves you in high dudgeon or probably brings you in some weak and washy daub all high perspective and big vistas and running, sweeping color in what he calls a decorative arrangement, a thing devoid of thought or of sentiment.

"If only architects, decorators, artists and dealers could work together in harmony, it might be possible to use pictures as they were used in the days of old, as the climax and accent of a noble and beautiful color scheme. In this way it would be possible to sell many people a few good pictures, and these sales, in the aggregate, would far exceed those to any one or two collectors. As for the collector, if he must hoard and acquire innumerable canvases, let him build a gallery suitable for their care and display."



## GEORGE LUKS' WORK SEEN IN RETROSPECT

Forty-eight Pictures, Including  
Loans from Private Collections,  
Make a Comprehensive Display

From ten private collections there have been loaned to the Kraushaar Galleries for the retrospective exhibition of the work of George Luks, which continues to Jan. 27, eight paintings, one water color and a group of ten Paris sketches which, with twenty-nine other canvases, make up the most comprehensive show of Luks' art ever seen in New York. In point of time the pictures go back to the famous early "Spielers" and include such comparatively recent work as the "October Flowers," a gorgeous piece of color; the "Wild Geese," a scheme of white and blue, and the small but brilliant "Richmond Island" from his last exhibition here in October.

The somber tones of most of the canvases here, such as "The Sand Artist," the "Old Beggar Woman in Moonlight," the "Old Cosmopolitan Chess Club" and the "Madonna," are contrasted with the flower and flame-like brilliancies of some of the other pictures. Among these are the portrait of Otis Skinner as Colonel Bridau, the "Sulking Boy," "Houston Street," the Temple gold medal winner at Philadelphia in 1918, and "In the Corner," an amazingly brilliant piece of color as well as a characteristically shrewd representation of child life which has its peers in the memorable joyousness of "The Spielers" and the absorbed child in the "Boy with the Guitar."

It is a part of Mr. Luks' genius that he can use color in masses as in such canvases as in the "Closing the Cafe, Paris," and the "Blue Devils Marching up Fifth Avenue," in the last of which the color flickers across and up and down the composition like points of parti-hued flame. It is a fashion to refer to Hals and Rubens for comparison in writing of this painter; but French localities form the background of such pictures as the "Closing the Cafe," the group of ten sketches made in Paris twenty years ago, and "On the Dock." These are not the Colonel Bridaus of his art, to use personalities of his own for comparison; they have the graver kind of beauty which glows in the face of "The Little Milliner."

### Sculptures by Roberts

Sculpture by John Taylor Roberts is shown at Mrs. Sterner's Gallery through the month. Circumstances prevented him from doing any monumental pieces and forced him to devote himself to smaller works, which, however, offer convincing proof of the truism that importance does not depend upon size. At the time of his death, just a year ago, he was particularly interested in garden sculpture in colored cement, a process in which he developed great control of tone as well as permanence of color. Two of the figures on exhibition would take their places beautifully in an outdoor setting, although they may not have been designed with that in mind. One is of a girl with arms upraised, holding a bowl on her head. The other, also the youthful figure that he modeled so often, holds a flower in her hand. In these he shows his admiration for the classic spirit, the classic in which a trace of the archaic persists.

Mrs. Sterner is also showing a group of water colors by Mrs. A. Stewart Walker, who is being introduced to the art world as no mere dilettante by the high quality of her first exhibition. Her subjects are from New York harbor, the Palisades and the North River as seen

## A Rich and Varied Primitive Panel



"SAINT BARTHOLOMEW" SPANISH, XV CENTURY  
The richness and variety of color in this tempera panel, belonging to the Worcester Art Museum, suggest its Spanish origin, although Director Henniker-Heaton in his notes on the picture implies it may be a German work. Gold appears in the chain attached to the wing of the demon, light reddish brown predominates in the rocks and foreground, the demon is bluish green, the book held by the saint is red.

from Riverside Drive. A picture which shows the warships with Grant's Tomb in the right foreground has a free, firm technique typical of her work. "Outward Bound," a schooner towed by a tug passing through a path of sunlight, is a picture of strong contrasts. The artist also has painted several scenes at Southampton beach, with a colorful motif in the red parasols under a blue sky. The pictures will be on view until Jan. 20.

### Gardens of Many Lands

Blondelle Malone is holding an exhibition of garden scenes in her studio at 27 Beekman Place (East River and 50th Street) until Jan. 20. Among the French gardens are those of Bagatelle and the Luxembourg. Miss Malone is not satisfied with a single flower or a corner of a garden, but she must have masses of flowers tumbling over each other.

The arched walk at Bagatelle covered with white clematis and wistaria is portrayed in a canvas that is full of sunlight. She makes good use of architectural detail in a picture which shows the red tulips in the same gardens with a corner of the Orangerie contributing its classic beauty to the effect of the whole.

Of gardens of our own land there are many from Aiken, S. C., where the artist has a studio. Then there is a series of beautiful English gardens, those of Dean Swift, which shows a bit of natural forest; of Horace Walpole and of the Countess of Warwick. Another attractive subject is from Greece, showing the poppies growing near the Erechtheum with the blue sea in the distance.

### Big Prizes for Lamp Shades

The Art Alliance of America will conduct a competition for a design for a lamp shade and base, to close on Feb. 15. A first prize of \$300, a second of \$200 and third of \$100 are offered by the Decorative Arts League. If the design selected for production proves to be successful for the purpose intended, the Decorative Arts League will award to its maker a further prize of \$400. For further information address the Art Alliance of America, 65 East 56th St.

### Salons of America Show May 24

The spring exhibition of the Salons of America will be held at the American Art Association Galleries, 57th and Madison Ave., opening on May 24 and continuing three weeks. The large amount of space will enable the society to accept the work of all the artists who were refused a place in the last show because of lack of room. Each exhibitor who is enrolled as a member is entitled to send one original of his work in any medium.

## RITSCHEL IS LURED BY TAHITI'S CHARM

(Continued from page 1)

educated in Paris. Did Gauguin do justice to the people? His pictures have much strength and beauty—but you must get Gauguin's viewpoint to appreciate them. Poor Gauguin! I saw his son, whose mother was a native woman, Ata, and he was a fine-looking fellow who worked as a deck-hand.

"Gauguin was a wood carver as well as a painter, and I have seen some remarkably good work by him. He ran a paper in Papeete and criticized and caricatured the French government officials, and that is why they did nothing for him. Only one other American painter, George Biddle, was there while I was, and another painter, an Englishman, is a resident there. The majority of the inhabitants are now Chinese, and I fear that at the present rate of increase, the Chinese will dominate the islands in ten years. Their trading schooners now furnish the only means of travel among the Society group."

### Tillman Statue by F. W. Sievers

RICHMOND, Va.—F. William Sievers, sculptor, has been commissioned to design the statue of Brigadier General Tillman, confederate commander, which will be placed in the Tillman circle in the Vicksburg National Military Park. It will be an equestrian statue of heroic size and will cost \$35,000. The artist expects to have the statue finished in two years. The park is being so laid out that the statues and monuments will reestablish the Confederate and Union lines.

### Gift for Chicago Art Institute

CHICAGO—Mrs. Emily C. Chadbourne has given \$25,000 to the decorative arts department of the Art Institute, the income from the fund to be used for the purchase of works of art. Previously she had given the Institute forty-five works of art, including Jean Baptiste Carpeaux's plaster bust, "La Chinoise," a part of the Asiatic group in the composition representing the four continents made for the fountain of the observatory in the Luxembourg Gardens, Paris.

### Toledo Gets Hogarth Plates

TOLEDO, O.—A recent acquisition of the Toledo Museum is the set of eight copper plates by William Hogarth from which the engravings of his famous series, "The Rake's Progress," were printed.

## JAMARIN

RARE ART-WORKS & OLD MASTERS

15, AVENUE DES CHAMPS-ELYSEES

(ANCIEN HOTEL DU DUC DE MORNAY)

PARIS

### LONDON

The Royal Institute of British Architects is determined to avoid the anti-feminist slur that until recently was cast upon the Royal Academy, for it has raised to the rank of associates the three women students who boast the distinction of being the first of their sex to pass the examinations preliminary to the conferring of that honor. It may be expected that impetus will be given to the entry of women into the ranks of architects, a profession which in its domestic branches would benefit greatly by their presence. An unusually large proportion of women students is working in the schools, and we may look forward to the feminine influence making itself manifest before long in the practical development of house-planning.

An art gallery and its contents that call to mind the munificence of the Japanese shipbuilder, Mr. Matsukata, toward Tokio, have been conferred by Lord Leverhulme, of Sunlight soap fame, on Port Sunlight, the model village that houses the workers of his factories in the environs of Birkenhead. The building, which in beauty and dignity suggests, I am told, the Taj Mahal, and its art treasures, are a tribute to the memory of Lady Lever, after whom it is named and to whom the commercial magnate attributes no small part of his success. In selecting British pictures and British porcelains as dominant features of the collection he confesses that he was actuated by a desire to discourage among his fellow countrymen the distressing habit of self-depreciation in art-matters, which has increased noticeably in recent years! But although Reynolds and Romney are well represented, Lord Leverhulme was not so obsessed by this idea as to exclude Rembrandt, nor to forget the claims of Ming in his desire to do justice to those of Minton. In fact the Chinese porcelains are sufficiently fine and varied to vie successfully with many a provincial collection. A touch of sentiment is given to the whole by the inclusion of a little pair of Derby figures, which were the first ornaments that he bought when, as a grocer, he set up house in Wigan.

The recent discoveries in Egypt have inspired many novel ideas as to methods which might be adopted by our age to hand down to those to come, records which shall be as eloquent of our times as are those left us by King Tutankhamon. One brilliant suggestion is that we have our great men mummified, or at least embalmed, so that, instead of visiting a national portrait gallery to acquire an idea of their form and features, posterity should look upon their actual figures in a National Museum of Mummified Men. This project would, of course, prove disastrous for our portrait painters, although favorable to our embalmers, and some sort of readjustment of occupation would be necessary.

Malvina Hoffman's bust of the late singer, Gervase Elwes, was placed in December in an alcove prepared for it in Queen's Hall, as a tribute from his American friends. The work, a fine expressive piece of modeling, was made from a death mask and from photographs.

The Burlington Fine Arts Club is holding an exhibition of the work of J. R. Cozens, painter, who, tradition has it, was descended by way of a bar sinister from Peter the Great. Perhaps it was the strain of insanity in him which ac-

### VIENNA

Two young Austrian painters, F. A. Harta and G. Merkl, who are among the most gifted of the rising generation of artists, are showing work advantageously. Harta has paintings done since the war, when he was in the mountains of Salzburg. In his retirement there he wrestled with problems presented by the study of nature and succeeded in effecting a strong appeal with a high perfection in technique. Merkl's style has undergone a change, his pictures acquiring stronger contours and a more stable scheme. In the drawing they remind one of classic forms, being clearly defined.

In the Dorotheum, the auction hall of Vienna, there will be dispersed a collection of antiquities and rare oriental objects of art accumulated by Prince Windischgratz on his long and frequent journeys. Bronzes and faïences from Egypt, vessels and jugs of the Vth and Vth centuries B. C. in Greece and interesting objects of daily use from the Roman period form the first part of the sale. From the Middle Ages are a silver statuette of St. George, which has been valued at 1,500,000 kronen, and two bronze reliefs. Two Chinese allegorical bronze statues are special curiosities. They date from the XVIIIth century. There also are carpets from Anatolia, furniture, clocks, glass, ceramics and prints including one by a French master called "La Lanterne Magique" licentious in subject and valued at the same price as the silver St. George.

The Art History chair at the University in Vienna, vacant since the sudden death of Professor M. Dvorak in February, 1921, has been conferred upon Professor J. von Schlosser, who was director of the collections of art and crafts and of sculptures in Vienna.

A display of oriental carpets in the Oesterreichische Museum includes several splendid specimens formerly in the imperial household. They are of unusual beauty in color and design. The museum contains also silver and gold dishes and plates, glass and furniture which belonged to the court. An interesting display of glasses of the XVIIIth and XIXth centuries also is on view.

—F. T.

counts for the peculiarly poetic and imaginative character of his landscapes, for not even in Turner, his great disciple, do we find scenes of greater or more mysterious beauty. To see a collection of his drawings, such as now hangs in Savile Row, gives the student a more comprehensive idea of his work than is usually obtainable. Since he had a vast influence on the late XVIIIth and early XIXth century water colorists, this opportunity of gaining a deeper knowledge of his drawings is one which is especially valuable.

The Arts League of Service is doing good work in the cause of art lovers and artists alike. It organizes a system by which potential buyers of art may enjoy within their homes for a certain period a private exhibition of works of contemporary painters at a cost which does not exceed that of posting them back to the offices of the league. In this way they are saved all that tribulation which comes from making an art purchase before one has had sufficient opportunity to judge whether it is such as one may wish to make a life-companion. I have heard the work of the institution dubbed philanthropic, but personally I am of the opinion that it rests upon a sound business basis.

—L. G. S.

### The Restoration of Paintings

is authoritatively treated in the following articles which have appeared in the BURLINGTON MAGAZINE. These articles are of the utmost value to collectors and dealers, and in them divers processes are exhaustively described and discussed. These include relining, transferring, stopping, varnishing and the cleaning of water-colours, etc. Price \$7 (6 numbers) or \$1 each except No. 197, \$2.

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**PARIS**

Frank Morse-Rummel, whose studio is in Paris, has just held a most successful exhibition in Liège, Belgium, which is about to be transferred to New York where it will be on view at the Angore Galleries in February. Mr. Morse-Rummel is not only a good painter, of whom there are enough and to spare, but also a good artist, a species whose rarity has been commensurate with the abuse of a term unknown in times when it was more deserved. He will take "something unusual," as they say in advertisements, to the American public which will be solicited to view pictures of ground until now unbroken by painters—for Mr. Rummel is the world's artist who has been farthest north—and of a race portrayed by him for the first time, those wanderers of the snows: the Laps, a people Chinese in feature, Asiatic in costume, of Cypriot mood, and Indian melancholy. He reveals them as they live, beneath the luminous canopy of the Arctic sky, their charming dress brilliant against the simple space of the northern desert like the plumage of beautiful birds on shore and sands. When these attitudes become inexpressible Mr. Rummel steers south, spending most of the remaining year with the mysterious Basques, ethnologically and physiologically a tribe even more isolated than are the Laps. And these and those find in him an interpreter to whom the particular is always the stepping stone to the general.

Women are not, as a rule, attracted by landscape. Among those who have distinguished art, how many can be named? Rosa Bonheur was one of the very few in the past who had a relish for the open road. Berthe Morisot brought fresh air into all her pictures and sometimes took herself into the fresh air. Some of her landscapes are her most charming performances. Here in France the two Polish painters, Olga Bozanska and Mela Muter, have occasional Nature moods, and Suzanne Valadon is an admirable *intimiste-paysagiste* (rarely does woman's view of the countryside transcend this *intimisme*). Nevertheless, landscape remains a side incident in the production of the majority of professional women-artists.

Mme. Hermine David, whose little pictures I noticed at the Salon d'Automne, unobtrusive though they be, is the latest exception. She has learnt from Cézanne what he has done, not what he has not, and has translated this into gouache, or pen and ink outlining water color. The result makes a combination between XVIIIth century colored prints and Oriental pictures.

Vera Rockline also endorses my theory that women's work is the salt of present-day exhibitions. Hers, concentrated on figures in oils, is a consciously physical art; the work of one who has intelligent, thoughtful fingers, a sensitive, sensuous eye. If her fine feeling for color does not become a vice, she will make a worthy blend of Renoir and Van Dongen.

The same little show (at Vildrac's) revealed the latest Europeanized Japanese, Mr. Miyamoto, whose name alone betrays his nationality. He is in a very good way. Foujita kept his countryman company with some of his charming work proving that on occasion East can meet West in harmony perfect and complete.

Monsieur Roger de la Fresnaye (Marseilles' gallery) is one of your "brainy" painters. That is to say he is not overwhelmed with imagination but puzzles out his interpretation. And the result often is a puzzle. Like Picasso, whose satellite he is, when not abstruse, he manifests that bland and blunt ingenuity characteristic of the school. There is taste in his little cubic still lifes and a certain fastidiousness in all his work.

"Feather and Fur" is the title of a little show held by three animal painters: G. Gélibert, M. Moisan, G. F. Röttig, at Le Goupil's, 5 Boulevard de la Madeleine. An animal painter is always charming, even when not a master, because, at least, he loves something.

—Muriel Ciolkowska.

**Wiesbaden**

A display of paintings of the XIXth century in this center of international society life is devoted to the Romantic school. A group of painters from Heidelberg forms the central point of the exhibition. A display next spring will be devoted to the painter family Schmitt, which lived in Heidelberg and produced four artists of great merit. George August Wallis, a Scotch painter, who is especially distinguished for his rendering of atmospheric moods, reminding one of Turner B. Fries, leads his contemporaries by his Impressionistic style.

—F. T.

**ST. LOUIS**

Seven paintings by Walter Rousseff have been hung in the art room of the Public Library. Winter is his theme, and there is a subject for technical study in his variations of white. The colors are stucco like and the white-gray textures are not austere and frozen but veiled in soft mist, yet they possess great decorative quality.

Mrs. Mary B. Pollard, of 24 Kingsbury Place, has assumed the chairmanship of the local membership committee for the American Federation of Arts which will hold its fourteenth annual convention here May 16, 17 and 18. A committee has been appointed to have general charge of the convention. W. K. Bixby will be chairman. On the committee are Samuel L. Sherer, administrator of the City Art Museum; H. Blair Ridington, president of the Art Alliance; Mary Powell, chief of the art department of the Public Library; Mrs. Alice Pattison, representative of women's art organizations; Clark McAdams, president of the St. Louis Artists' Guild; John H. Gundlach, and Edmund H. Wuerpel, director of the St. Louis School of Fine Arts.

Count Byron Khun de Prorok, director of the French government's expedition to Carthage, lectured last week before the St. Louis Chapter of the Archaeological Institute of America on experiences of the expedition and projected on the screen the first archeological films ever taken at Carthage.

Charles L. Sasportas, of Paris, is in St. Louis painting portraits of Mr. and Mrs. Eugene Angert. He was in the United States from 1914 to 1920 and painted portraits in New York, Chicago, Philadelphia and Baltimore.

A fine exhibit of French art of the XVIIIth century has been lent to the City Art Museum by the Wildenstein Galleries, of New York. It will be opened on Jan. 15. It consists of sixteen paintings by virtually all the masters of the period, sculptures by Houdon, Clodion and Falconet, two tapestries, one Gobelin and one Beauvais; Directoire furniture, drawings by Prud'hon, Boucher, Fragonard and Ingres, and a marble mantel of the Louis XVI period from a famous house of the time.

Thirty prints of the thirty-two made by Antonio Canaletto are on view in the Public Library's art room. They were lent by Horace Swope.

Edmund H. Wuerpel, director of the School of Fine Arts, was the subject of the fourth of a series of illustrations of local artists and their work published in the rotogravure section of the St. Louis *Globe-Democrat*. Decorations, landscapes and figure paintings were reproduced.

C. T. Loo, of Paris, lent early Chinese bronzes, sculptures and porcelains for an exhibition which was opened on Jan. 6 in the City Art Museum.—Mary Powell.

**Chicago**

Morris Topchevsky and Todros Geller, of the group of young artists who have attended the Art Institute since adopting Chicago as their home, have the first exhibition of the year at the Warren Edwards Art Galleries, 1029-31 North Clark street. Geller, a Canadian, is primarily a landscape artist but gifted in etching and batik. Topchevsky, a native of Bialystok, Russia, and a resident of Chicago since 1910, studied at Hull House and then at the Art Institute. He has painted Chicago of today, the towering Wrigley Building, Michigan boulevard and animated street scenes. Their collection of oils, water colors, etchings and batiks is promising.

The Albert Rouillier Art Galleries open the year with etchings, lithographs and clichés-verres by Corot. It is a comprehensive exhibition of his work in black and white.

The Daughters of Indiana had a reception for painters from that state in the Fine Arts Buildings recital hall on Jan. 2. The J. W. Young Art Galleries lent paintings by artists of Indiana, including portraits by Wayman Adams, landscapes by J. E. Bundy and portraits by Forsyth.

The Chicago Chapter of the Wild Flower Preservation Society of America featured the artistic element in its exhibition of water color paintings of American Alpine flowers by Mrs. Charles Walcott, of Washington; colored etchings of plants by Bertha E. Jaques and camera studies of plants and animals by W. D. Richardson.

Ackermann's met the tide of interest in flowers at the Art Institute by exhibiting water colors of English gardens by Lillian Stannard.—Lena M. McCauley.

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**LOS ANGELES**

Silas S. Dustin, until recently curator of the Academy of Design in New York, is in Los Angeles and with Earl Stendahl opened on Jan. 2 an art gallery in the Hotel Vista del Arroyo, Pasadena. They announce that in February they will open another gallery in Hollywood. These galleries, as well as the Stendahl Gallery at the Hotel Asbassador, will specialize in Southern California landscapes. Among the painters whose works the Stendahl has handled are William Wendt, Jack Wilkinson Smith, Guy Rose, Edgar Payne and Joseph Kleitsch.

There is a comprehensive exhibition of landscapes and figures by Alson Clark at Stendahl's, and etchings by John Cotton are shown in the print room. An exhibition of about twenty landscapes by Elmer Ellsworth Garnsey is now in full swing. Most of these are high-keyed, colorful impressions from Provincetown, although there are also a few canvases from China and from Arizona—Mr. Garnsey is a traveler. Excellent oriental subjects are "The Forbidden City" and "A Yangtze Nocturne." The finest Arizona picture is "Moonlight on the Desert." The Provincetown sketches bear such suggestive titles as "The Red Scow," "A Down East Lumber Schooner," "Provincetown Wharves," "Hauled Up" and "Through the Dunes."

The building fund exhibition of the California Art Club is ended. It held a hundred canvases, several of which were the very best of their makers, and a few sculptures by Julia Bracken Wendt. The entire proceeds of the sales will go to the building fund. Among the painters represented were William Ritschel, Alson Clark, Kathryn W. Leighton, Jack Smith, Hanson Puthuff, Karl Yens, Val Costello, Clarence Hinkle, Dana Bartlett, Dell Meadows, Henri de Kruif, Edouard Vysekak, Mabel Alvarez, J. Arden Edwards, Roscoe Shraeder, Ernest Brown, Conrad Buff, E. E. Garnsey, Franz Bischoff, John Frost, Marjorie C. Murphy, Guy Rose, Frank Cuprien, John Hubbard Rich and Susie M. B. Dando.

A new gallery for small pictures and for friendly meetings of artists once a week will be opened on Jan. 20 in the Egan Little Theatre Building. It will be called the Potboiler and will be conducted by Sigurd Russell. Despite its name, the Potboiler will house only sincere and genuine paintings. —A. A.

**Wichita, Kan.**

W. A. Vincent, president of the Wichita Art Association, is preparing to have, under the auspices of that organization, an exhibition of the work of local painters. Karl Stecher, now more than ninety years old, is still painting on a farm near Wichita where he lives with a nephew, and he has written to Mr. Vincent offering him the choice of more than forty paintings in oils as well as water colors and drawings for the exhibition.

**Columbus**

A New Year exhibition in the Columbus Gallery of Fine Arts has just come to a close. It included Tanner's "Christ and Nicodemus" and several of Walter Ufer's paintings. Other artists represented were Lillian M. Genth, Felicie Waldo Howell, Jean McLane, Maud M. Mason, Leon Kroll, Ivan Olinisky, Howard Giles, Robert M. Grafton, Colin Campbell Cooper and Wayman Adams.

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**OTTAWA, ONT.**

The Board of Trustees of the National Gallery of Canada has been increased to five members and the following have been appointed members of the Board: J. Auguste Richard, Montreal; Warren Y. Soper, Ottawa, and Newton McTavish, Toronto. The chairman of the board is Sir Edmund Walker and the other member is Dr. S. J. Shepherd, of Montreal. The board was formed as an advisory council to advise the Minister of Public Works regarding purchases of pictures, statuary and other works of art for the National Gallery and was created a Board of Trustees in 1913.

**Elmira**

During January, the Arnot Art Gallery is showing a group of paintings by Marian Baar Stanfield and Marion T. MacIntosh. While the technique of these artists is not at all similar, the exhibition is most harmonious. Mrs. Stanfield's portraits "My Mother" and "Mrs. Charlotte Stanfield" are especial favorites, while Miss MacIntosh's "Twilight" and "Summer Fog" are attracting much favorable comment.

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## WASHINGTON

One hundred and sixty-three pictures, including thirteen miniatures, are contained in the twenty-seventh exhibition of the Washington Water Color Club, which opened at the Corcoran Gallery Jan. 6, to continue through the month. It is an unusually fine show, in which numerous outside exhibitors are represented. John F. Carlson's two winter scenes, "Ice-bound Mills" and "Snow Lane," are broadly and convincingly handled. Mary Nicholena MacCord sends from Bridgeport, Conn., "The Orchard Path," luminous with specks of sunlight, and "June Blossoms," a great bunch of peonies, strikingly colorful.

Arthur R. Musgrave's pictures are "Neglected," a barnyard, with an old wagon under a gnarled tree, and "At Anchor," a boat drawn up at a dock. Both are atmospheric, with tonal beauty. Benson B. Moore contributes five pictures, including "Village in Winter" and "Morning Light," in unusual technique, the paint put on in patches. Mathilde M. Leisenring has a well-executed portrait of a girl, "Roselle," and a still life, Clara R. Saunders has "A Bouquet" of exquisite roses, and J. C. Fitzpatrick, "A Corner of Lake Kedgema, Nova Scotia," an excellent piece of work. Mary K. Porter's "Old Mulberry Tree" stands in a garden of flowers, a tiny cottage porch in the background. Elizabeth Muhlhofer's "Delphiniums" is one of the distinctly delightful flower pieces.

John Taylor Arms, another non-resident member, whom we know best through his fine aquatints and etchings, contributes five pictures of variety in theme and treatment. M. W. Zimmerman's "On Mason's Island" is a rock-bound island painted in flat colors, blues and greens, in rather a Japanese manner.

Charles P. Gruppe is represented by two fine pictures, "A Wet Day on the Road" and "Near The Hague, Holland." Of Edgar Nye's five pictures, "Maine," "The Sea Pool" and "Trees and Stream" are worthy of special mention. Lesley Jackson sends three well-painted harbor and boat scenes, revealing her sympathetic observation and skill in rendering. Felicie Waldo Howell has one of her characteristic street scenes and a picture entitled "Approaching Shower." Lucien Powell's "Venice" is Turneresque, opalescent. Gertrude B. Bourne, of Boston, has a good representation in three pictures: "Monhegan Harbor," "Trinity Church, Boston," depicting a winter day, done with great skill, and "Spring Garden," checked in my catalogue as especially lovely. By William Kat of New York is "The Old Barn" and a "Holland Canal." Jane Peterson contributes "The Red Palace" and a delightful wharf scene, "Opalescent Sunshine," a street in a fishing village leading to the sea. Julius Delbos, of Lakewood, N. J., sends scenes of England and France, including "Bridge at Cahors," all charming in color and clever in draughtsmanship.

Among other artists represented are Yarnall Abbott, B. Z. Cooner, Susan B. Chase, Alice Willoughby, Charles Biesel, Mary Worthington Crummer, (two studies in monotype), C. H. Benjamin, Mary Porter, Catherine N. Lynn and Elizabeth Evans.

Two new portraits of President Harding are about to be completed. One is a portrait bust by Sally I. Farnham, which will be exhibited at an early date, and the other is to be painted by Margaret Lindsay Williams, recently arrived from Cardiff, Wales, who came to do the portrait on commission from the English-speaking Union.

The new Weber Memorial prize, offered by the Art Club of Philadelphia for the first time, was awarded to Edmund C. Tarbell, principal of the Corcoran School of Art, at its annual exhibition. The picture is one of Mr. Tarbell's attractive interiors with figures, for which his wife and daughter posed.

Lucien W. Powell, who sold \$3,000 worth of pictures in a single exhibit in Washington last spring, is in Virginia finishing a number of commissions received at that time.

Mrs. I. W. Tyler, nee Vogelaar, niece of the French artist Paul Dubois, has recently come to Washington to live. She paints in water color, oil and pastel.

—Helen Wright.

## PHILADELPHIA

At the Art Alliance is a large exhibition of etchings, woodcuts and lithographs until Jan. 16. Etchings by Ernest David Roth depicting the grandeur and romance of Toledo, Granada, Seville and Segovia are on the wall facing the main entrance. Nearby is a group of Philadelphia colonial scenes etched by Herbert Pullinger, a theme treated also in a group by Joseph Pennell. Another wall is given to woodcuts by E. H. Suydam who by design and imaginative appeal is attracting attention. Kerr Eby's work has simplicity and force. In that of F. Townsend Morgan the dynamic quality of the air is skilfully handled in "Wind-swept Dunes" and "After a Day of Cloud and Wind and Rain." In other groups are French scenes by S. Leheutere, night scenes by Earl Horter, genre subjects by George Bellows, the grey tones of John W. Evans and the checkered shadows of Childe Hassam, who shows several portraits also. William Oberhardt exhibits black-and-whites of Henry Cabot Lodge, Joseph G. Cannon and Thomas A. Edison. Other exhibitors are H. Devitt Welsh, John J. Murphy, James H. Fincken, Glen Paul, Arthur William Heintzelman, Edward A. Wilson, Adolph Treidler and Louis H. Ruyl. Mr. Welsh's etchings were in the annual water color exhibition.

In the west gallery of the Alliance are portraits by Margaret Lesley Bush-Brown, displayed almost as if in a home. Notable among them are the child subjects, "Herbert" and "Brother and Sister," and a portrait of her husband, Henry Kirk Bush-Brown, whose sculpture is shown with her canvases. Her murals have slight carrying power except in color tones, and are eclipsed by her portraits and charming sunlit landscapes.

At the School of Industrial Art the class in illustration and nature study has drawn from life the prize winners at the recent poultry show, an expert having lectured on the fine points of the birds. In the same way and for the same purpose, which is to perfect themselves in poster design, these artists drew the rare orchids exhibited at the flower show at the Academy of Music.

The Pennsylvania Museum has bought a collection of rare colonial silver belonging to one of Philadelphia's oldest families and equal to any early silver in existence here. In it are pieces bearing the dual coat of arms of the house of Hamilton. There are tankards, coasters, cake baskets, butter boats, salvers, sauce tureens and other pieces made by such silversmiths as Philip Syng, a friend of Benjamin Franklin, a director of the Philadelphia Library Company and owner of the ink stand in which were dipped the pens that signed the Declaration of Independence and which now stands on its desk in Independence Hall; Joseph Richardson, whose silver gorgets and breast ornaments were traded by the Quakers for the land of Pennsylvania; Johan Nys, Francis Richardson, father of Joseph, and Cesar Ghiselin, all of whom are mentioned by William Penn in his annals of Philadelphia.

The Fellowship of the Pennsylvania Academy of the Fine Arts on Jan. 8 heard a talk on "The Excellence of Baroque Art" by Georgiana Goddard King, professor of the history of art at Bryn Mawr College.

The etchings of Zella de Milhau now on exhibition at the McClees Galleries are marked by a serene dignity of composition which is found in all her work. In landscapes such as "Les Peupliers" and "A Cheshire Lane" this quality is dominant and in these, as elsewhere when figures are introduced, they are well placed and add to the effect of the whole. In the Nile scenes and shore pieces the handling of water is excellent, while in "The Two Crosses, France" and "Protecting Hands, France" there is powerful symbolism.

Lazer Raditz has finished a portrait of Mrs. Alfred G. B. Steel, of Chestnut Hill, daughter of the late Herbert M. Howe, once director of the Pennsylvania Academy of the Fine Arts.

The success of the J. C. Coll exhibition has caused the Sketch Club to plan an early memorial exhibition of the work of Frank English.

The Locust Club, a social organization, has decided to foster art. Each year it will purchase a work of art from those shown at the exhibition at the Pennsylvania Academy of the Fine Arts and award the Locust Club medal to the creator of the work.

—Edward Longstreth.

## Westfield, N. J.

The Westfield Art Association, which last season was sponsor for an exhibition of the Guild of American Painters, is holding an exhibition of work by local artists in its new gallery in the Free Public Library Building. The show was opened with a reception on Jan. 6.

More than fifty pictures are on view. The artists represented are John A. Bruner, F. C. Gordon, Harriet Stephen Howard, I. T. Tubby, Walter Johnson, Howard L. Hastings, Ada Budell, Henry S. Eddy, Hortense Budell, C. H. Darsh, A. J. Vermilye, Constance Houghton, Harriette Winn Revere II and Eleanor Bell. The pictures were hung under the direction of Mr. Eddy, who is represented by five paintings executed in the course of his recent European travels.

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## BOSTON

A group of twenty-three paintings by old masters of both foreign and American schools is being shown at the Vose Gallery. Hogarth, Reynolds, Lely, El Greco, Metsu and Tintoretto are well represented. A great treat is the Hogarth masterpiece, a huge canvas occupying the entire end wall. It is one of his "Conversation Pieces," representing a group of ten men and five women at an afternoon musicale and called "The Sharpe Family." It has distinct American interest since one of the principal figures is Colonel Horatio Sharpe, Colonial Governor of Maryland. Near him stand three of his scarcely little-known famous brothers, positively identified by students of American history.

Another striking picture is the dashing portrait of his wife by Gabriel Metsu. The coloring is brilliant and the pose, drawing and manner show the hand of a master. A self portrait by Lely and a portrait by this artist of Sir Henry Vane, once secretary under Cromwell and also an early Colonial governor, are nearby. A group of five Madonna and Child paintings will appeal to those who like primitives. The El Greco Madonna is of a peculiar chalk color but has something about it that rivets the attention and lifts it from its neighbors. There are two splendid examples of portraiture by Reynolds, that of Mrs. Chalmers showing his perfection of brush work and refinement of color. Tintoretto's picture of a nobleman and boy does not stand out as extraordinary.

Charles Woodbury's latest marines are on view at the Guild of Boston Artists from Jan. 8th to the 22nd.

Daphne Dunbar, who has in recent years held seasonal exhibitions of her water colors at the Brooks Reed Gallery, is exhibiting jointly at the Arden Gallery with Roy Brown, Robert Spencer and Henry G. Dearth.

J. Eliot Enneking is showing twenty-five small paintings, mostly landscapes, at the Milton Public Library to continue through January.

Etchings of Palestine by Dorothea St. John George are on view at Grace Horne's Gallery.

Eben Comins, formerly of Boston, has given to the Boston Normal Art School thirty Japanese prints. These are being shown in the school's main exhibition hall together with drawings by MacIver Reddie, instructor at the Museum School.

At the Copley Gallery Mather Brown's portrait of Mrs. Thomas Bland is being shown for the first time in America. At this gallery for two weeks water colors by Mrs. Montgomery Sears will be on view.

A fine selected group of etchings and 'rypoints by some of the world's modern masters is shown at the Irving-Casson-A. H. Davenport Gallery, Copley Square. Charles E. Cobb, the director, is a real connoisseur in prints. Among the artists represented are Meryon, Whistler, Haden, Zorn, Lepere, Millet, Cameron, Bone, McBey, Brangwyn, Short, Hardie, Legros, Pennell, Strang, Lee-Hankey and Blampied. Mr. Cobb is waging a fight to introduce into homes of the well-to-do, good modern pictures and prints through the agency of home architects and designers.

An exhibition that is becoming an annual feature of the local art season is the display which opened at the St. Botolph Club last Thursday of drawings, etchings, prints and other works in black and white.

The Boston Society of Water Color Painters held its annual election at the studio of Stanley Woodward, 198 Dartmouth St. Thomas Allen was chosen president, H. Winthrop Pierce vice-president, Albert Prentice Button secretary, and Albert Felix Schmitt treasurer. The annual show will be held at the Boston Art Club Galleries in March.

—Sidney Woodward.

## Montclair, N. J.

Sixty-four pictures by Charles Warren Eaton were put on exhibition at the Montclair Museum Jan. 11 and will be shown until Feb. 18. Works in oil, water color and pastel are included. He strikes a new note in his Glacier Park scenes, and some of his favorite pine trees silhouetted against a sunset are also on display.

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**INDIANAPOLIS**

The thirty-eighth annual exhibition of the Art Association of Indianapolis, consisting of paintings and sculptures by Americans, and the most important show of the year locally, is being held at the John Herron Art Institute. It will continue through the month.

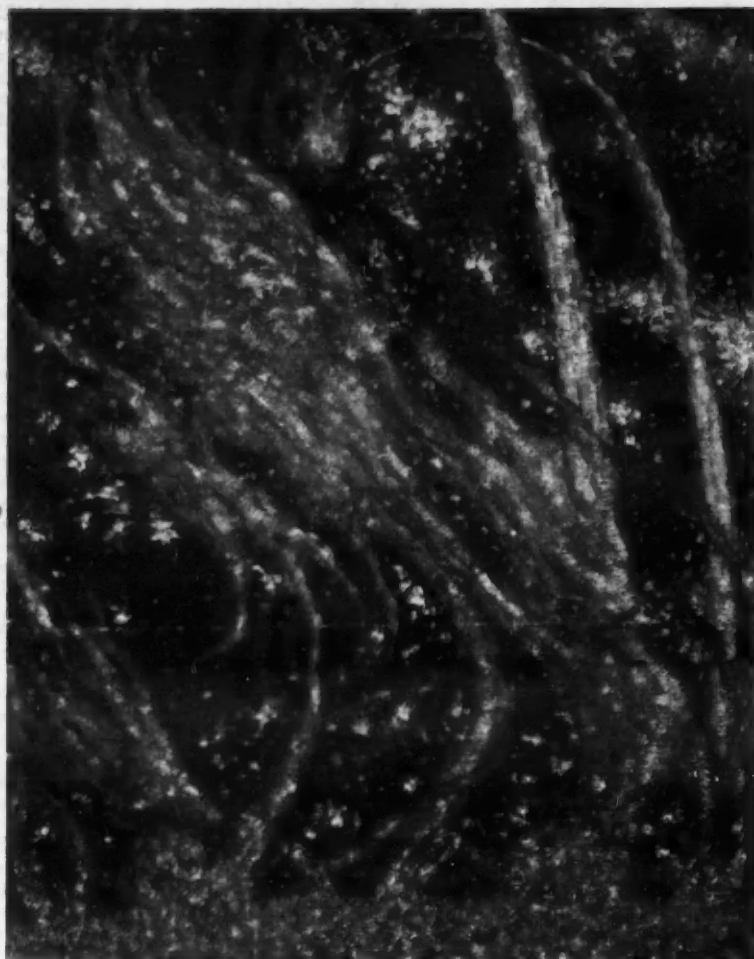
According to custom, all the works except one from each of four leading local artists were selected from the exhibition held by the Art Institute of Chicago in December. While it was necessary to make changes in the list selected by Miss Anna Hasselman, curator of the Herron Museum, because of requests for the same canvases for other exhibitions, a representative collection was obtained. It includes the landscape that won the Mrs. Keith Spalding prize of \$1,000. William Wendt's "I Lifted Mine Eyes Unto the Hills," and the canvases that won honorable mention, "The Road to the Sea" by Tom F. Barnett and "Diana" by Abram Poole. There also are Ernest L. Blumenschein's "Superstitions," which won the Altman prize in the National Academy's winter exhibit last year, and the fine portrait, "Hon. Dudley T. Warner," that won for Ella Emmet Rand the Carroll H. Beck gold medal from the Pennsylvania Academy last year. Two important sculptures are A. Stirling Calder's "The Little Dear with the Tiny Black Swan" and Sherry Fry's "Fortuna." In all, forty-three paintings by as many artists came from Chicago.

The four local artists who display pictures by invitation are William Forsyth with "A Song of Autumn," Otto Stark with "October Gold," T. C. Steele with "Red Autumn: The Turn of the Road," and Clifton Wheeler with "Blue and Gold," a Catskill landscape.

Among the painters represented are Eugene F. Savage, Burtis Baker, Hilda Belcher, Lester D. Baronda, John Carroll, Frederick C. Friescke, William James, Jean McLane, Emma Fordyce MacRae, Henriette Amiard Oberteuffer, Otis Philbrick, Helen M. Turner, Gladys Wiles, Chauncey F. Rider, Gardner Symons, Horatio Walker, H. Dudley Murphy, Frank S. Chase, Cornelius Botke, Malcolm Purcell, Helen K. McCarthy, Paulette Van Roekens, Bertha Menzler-Peyton, Pauline Palmer, Nancy M. Ferguson, Harry L. Engle, Nellie A. Knopf, Childre Hassam, Eric Hudson, W. Lester Stevens, Irma Kohn, John R. Grabach, Kathryn E. Cherry, Frederick F. Fursman, Laura S. D. Ladd, Eben F. Comins and John E. Costigan.

A drawing by Paul Hadley for a seal for Butler College, a reproduction of which is to be a decorative unit in the new building erected by the Memorial Union of Purdue University on the Purdue campus, is in blue and white on a gold background. The design is an open Bible surrounded by a ribbon band bearing the name and the date of incorporation of the college, a laurel wreath encircling the outer edge.

—Lucille E. Morehouse.

**An Interesting Wood Interior by Hikoyama****"PROMINENCE"**

An impressive work in the recent exhibition of the East West Art Society at the San Francisco Museum.

By T. HIKOYAMA

**CLEVELAND**

Another gift from Samuel Mather connoisseur and collector, makes the Cleveland Museum of Art owner of a fine specimen of XVth century sculpture in unglazed terra-cotta by Giovanni della Robbia. The work, which is in relief, came from a Franciscan convent in San Miniato al Tedesco, near Empoli, Tuscany. The subject is "The Samaritan Woman at the Well." The Master, with upraised finger, is discoursing by the well in the foreground, the woman standing, her water jar rested against the coping.

The growth in numbers at the School of Art has made new studios necessary and building will be begun soon. This will be the fourth addition to the building in four years.

Californian landscapes by Maurice Braun, full of clear air and brilliant sunshine, are at the Gage Gallery. Every canvas has a joyous note and was ex-

cuted with fine spontaneity. New canvases, pale nudes by Edmund W. Greacen, have also been received, as have Anna Vaughn Hyatt's fine pair of dogs, visiting like cronies, each at the end of an andiron. They are admired, as is her prowling lion. Edith Barretto Parsons' "Duck Girl" is another new piece—a slim and graceful nude figure, the right arm clasping the duck, the other extended in a tense line as if enjoying the stretch of the muscles.

John F. Lyman, of Riddle's galleries, is showing a fine old carved oak pulpit, decorated with French Gothic carving, the paneled sides containing an angel and symbolic carvings: the ox of St. Luke, the lion of St. Mark and the eagle of St. John. A richly carved sea-green jade incense burner of ancient Chinese workmanship, rare pieces of Venetian and Bristol glass and a set of unusual miniatures on ivory, copies of famous portraits, done during the war by members of the English Society of Miniature Painters, are other exhibits. —Jessie C. Glasier.

**NEW YORK EXHIBITION CALENDAR**

Ackermann Galleries, 10 East 40th St.—Mezzotints by Sidney E. Wilson.

Ainslie Galleries, 677 Fifth Ave.—Paintings by Robert Henri, portraits by Elinor Barnard, paintings and sculpture by Heppie, En Earl Wicks, Grace P. Noxon, and Anna Vaughn Hyatt, Jan. 15-31.

Anderson Galleries, Park Ave. and 59th St.—Fourth annual exhibition of The New Society of Artists, to Jan. 27.

Arlington Galleries, 274 Madison Ave.—Paintings by George Oberteuffer and Henriette Amiard Oberteuffer, to Jan. 27.

Arden Gallery, 599 Fifth Ave.—Paintings by four American artists, to Jan. 27.

Art Center, 65-67 East 56th St.—Silver by George Jensen, to Jan. 30; painting and sculpture by members of the Art Alliance to Jan. 27; exhibition by the N. Y. School of Fine and Applied Art, Jan. 13-27; paintings and sculpture by J. Patria Collin, Emilie Fiero, Anna Frost, Alice Locke and Frances White, Jan. 15-27; stage sets by Ingeborg Hansell, Jan. 16-31; exhibition by the Institute of Graphic Arts, to Jan. 30.

Babcock Galleries, 19 East 49th St.—Paintings by Abbott Graves, Jan. 15-27.

Belmaison Gallery, John Wanamaker's—Paintings, drawings and water colors of interiors, Bonaventure Gallery, 536 Madison Ave.—Early American portraits.

Brooklyn Museum, Eastern Parkway.—Special exhibition of contemporary English and French paintings; seventh annual exhibition of the Brooklyn Society of Etchers.

Brown-Robertson Galleries, 415 Madison Ave.—Paintings and sketches by A. Thevin, Jan. 15-27.

Brunner Gallery, 43 East 57th St.—Paintings and drawings by Jules Pascin, Jan. 15 to Feb. 12.

City Club, 55 West 44th St.—Pictorial photographs by Ben J. Lubsch, to Jan. 31.

Community Church House, Park Ave. and 34th St.—Paintings by J. S. Heckler and F. E. Townsend, to Jan. 15, afternoons; water colors by Raymond Perry, afternoons, to Jan. 30.

Daniel Gallery, 2 West 47th St.—Paintings and drawings by Kuniyoshi.

Dudensing Galleries, 45 West 44th St.—Paintings by Xander Warshawsky, to Jan. 27.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Peske and Vignon.

Ehrich Galleries, 707 Fifth Ave.—Exhibition of recent portraits by American and foreign artists to Jan. 27.

Mrs. Ehrich's Gallery, 707 Fifth Ave.—Exhibition of metal work, linens, Cantagalli glass and antique furniture.

Fearon Galleries, 25 West 54th St.—Drawings by XVIII century masters.

Ferargil Galleries, 607 Fifth Ave.—Exhibition of paintings by H. F. Waltman and S. W. Hutcheson, to Jan. 20.

Folsom Galleries, 104 West 57th St.—Paintings by Harry L. Hoffman, Jan. 15-31.

Harlow Gallery, 712 Fifth Ave.—Etchings by Dürer.

The Misses Hill Gallery, 607 Fifth Ave.—Landscapes and portraits by Julie Stohr, to

Jan. 17; paintings by Jane Peterson, beginning Jan. 19.

Kennedy Galleries, 693 Fifth Ave.—Etchings and silver points by Robert Logan, beginning Jan. 15.

Koppel Galleries, 4 East 39th St.—Modern French prints, beginning Jan. 18.

Kraushaar Galleries, 668 Fifth Ave.—Portraits by Dorothy Randolph Byard, Jan. 15-27; sculpture by Nanna Mathews Bryant, Jan. 15 to Feb. 3.

Knodler Galleries, 556 Fifth Ave.—Portrait of Mrs. Victor Harris and her children by Charles W. Hawthorne, Jan. 15-27.

Kraushaar Galleries, 680 Fifth Ave.—Retrospective exhibition of paintings by George Luke, to Jan. 27.

John Levy Galleries, 559 Fifth Ave.—Paintings by George Inness, Jr., to Jan. 20.

Lewis &amp; Simmons, 612 Fifth Ave.—Old masters and Barbizon paintings.

Lowenstein Gallery, 57 East 50th St.—Permanent exhibition of small paintings by American artists.

Studio of Blondelle Malone, 27 Beekman Pl.—Paintings by the artist, to Jan. 20, 11 A. M. to 3 P. M.

Macheth Galleries, 450 Fifth Ave.—Paintings by Daniel Garber, Ivan G. Olinsky, Orland Campbell and Spencer Nichols, to Jan. 22.

Metropolitan Museum, Central Park at 82nd St.—Exhibition of the work of manufacturers and designers showing influence of museum collections, beginning Jan. 14; recent accessions of prints including engravings by the Master E. S.

Milch Galleries, 108 West 57th St.—Etchings by William Meyerowitz, to Jan. 27; paintings of Spain by William J. Potter, Jan. 15-27.

Montross Gallery, 550 Fifth Ave.—Paintings by Arthur Streeton, to Jan. 20; Indian folklore pictures by F. Overton Colbert, to Jan. 20. Works of Max Kuehne, Jan. 15-27.

Mussmann Gallery, 144 West 57th St.—Etchings by American artists.

National Arts Club, 119 East 19th St.—Annual Prize Exhibition of painter and sculptor members, to Feb. 3.

The New Gallery, 600 Madison Ave.—Paintings by Cézanne, Van Gogh, Gauguin, Matisse and others, to Jan. 30.

N. Y. Public Library, Fifth Ave. and 42nd St.—Etchings by Whistler; recent additions in Stuart Gallery.

N. Y. Public Library, 96th St. Branch, near Lexington Ave. Subway.—Water colors by John Kellogg Woodruff, through January.

Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.

Rehn Gallery, 6 West 50th St.—Paintings by Harry Vincent, Jan. 12-27.

Reinhardt Galleries, 606 Fifth Ave.—Portraits by James M. Willcox, to Jan. 16.

School of Design and Liberal Arts, 212 West 59th St.—Drawings and color compositions by Maurice Sterne, through January, 11 A. M. to 4 P. M.

Schwartz Gallery, 14 East 46th St.—Paintings by George A. Traver, to Jan. 27.

Scott &amp; Fowles Galleries, 667 Fifth Ave.—XVII and XVIII century paintings and modern drawings and bronzes.

Société Anonyme, 19 East 47th St.—Paintings by Joseph Stella.

Mrs. Sterner's Gallery, 22 West 49th St.—Water colors of New York harbor by Mrs. A. Stewart Walker and a memorial exhibition of sculptures by John Roberts, to Jan. 20.

Arthur Tooth &amp; Sons, 709 Fifth Avenue.—Exhibition of XVIII century English pictures. 12th Street Studios, 7 East 12th St.—Paintings by Louise Upton Brumback, to Jan. 15.

Whitney Studio Club, 147 West 4th St.—Paintings and sculpture by John Dos Passos and Adelaide J. Lawson, and "The Jack Rabbit" by Ruben Nakian, to Jan. 24.

Wiener Werkstatte of America, 581 Fifth Ave.—Exhibition of Viennese art.

Wildenstein Galleries, 647 Fifth Ave.—Retrospective exhibition of sculptures by Gertrude V. Whitney, to Jan. 31.

Max Williams Gallery, 538 Madison Ave.—"Etchings by a Business Man" (C. J. Post).

Women's City Club, 22 Park Ave.—Sculpture by Helen Sahler, to Jan. 31.

Howard Young Galleries, 620 Fifth Ave.—American and foreign paintings.

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